

algorithmic scores by Richard Cooke

The Cauldron of Plenty

The Cauldron of Plenty is a body of music uniting some 500 pieces grouped into 50+ cycles. Together they explore a variety of non-narrative structures in which the linear development of idea or argument has been abandoned; instead the focus of attention shifts almost casually as if viewing an object or landscape from a new perspective or in a different light

The influence of the spatial arts is evident everywhere but in spite (or perhaps because) of this, the music is concerned above all with our perception of time - questioning the nature of change, chance and coincidence - and with ideas of precognition or conflicting memories. Thus all the pieces are open-form (allowing performers choice in the ordering and shaping of events) and are of flexible duration and instrumentation; this freedom is reflected in the highly visual layout of the scores, whose terse notation is designed to fire the imagination of players and to lay bare the methods of composition.

The music employs pitch-class set theory to examine the universe of 12-tone harmonies and to link these together to suggest new tonalities. While some pieces apply a variety of textural ideas to a

single harmony, others assign new harmonies to an unchanging texture; these latter will often juxtapose harmonies with different degrees of tonal "loyalty", in order to create a sense of distance or movement through space. Yet other pieces transpose and recombine sets, kaleidoscope-like, to spawn new background harmonies or landscapes.

Textures are based not so much on repetition but more on reconstruction, mimicry and paraphrase. Early pieces especially are impelled by the so-called "chaotic" patterns associated with natural processes and employ huge leaps in register to suggest a myriad of unfurling melodies or "journeys"; rhythm here tends to be non-metrical, with all beats in theory carrying an equal stress. Canonic and other algorithmic devices abound - retrograde, inversion, transposition, "key" signature change and multiple tempi, - as a means of generating a hoard of new but kindred ideas.

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Cartographies	Microtonal	2022	A Question of Geography City of the Nine Days' Night
		2021	Halawet al-hubb (Sweetness of Love) Backland Bachianas
		2020	Cities Nine and Twenty An Invincible Summer
		2019	Musica metafisica
		2018	Castles in Spain
	Heterophonies	2017	The Gift of Ibn Batuta
		2016	Doggerlandic
		2015	Mackintosh in Steerswick The Years That Trembled
		2014	The First Book of Schmoll
		2013	Moodscapes
Corroboree	2012	Halcyon Days A la recherche d'un grand peut-être	
	2011	Big Skies, Open Roads Thirty-Five Bells The Far Side of Yonder	
	2010	Amériques (or Bitter Americas)	
	2009	Caring for Country Elektroika (or East of Moscow) Music for a Road Movie Indra's Net	
	2008	Phantoms & Reflections A Land of Great Thirst Walking with Zimbabwe	
Angaza Afrika	Kaleidakoi	2007	A Land Made in Anger
		2006	The Ghazaliyat of Hafez of Shiraz An Infinity of White Lulled by Zephyrs Death-Snares & Hell-Sorrows
	Musica nello stile antico	2005	Vehicles & Replicators Tales from a Time of Disturbance Nûñdā that Dwells in the Night Music to Resonate Espelhos fantásticos (Fairground Mirrors)
		2004	Dome of the Temple of Happiness Forking Paths & Earthly Delights Abstracts & Chronicles
		2003	Augur of Autumn Riddles and Kennings Days of the Appointed Time
Myrmidons	Music for Keyboard	2002	Incroyables Saharas A Forest of Spontaneities
		2001	Hieroglyphs & Spells The Island of Apples Called Fortunate A Sea of Uncertainties
		2000	Bastilles & Engines Caravan & Robber Stories
		1999	Transports & Ecstasies
		1998	Cities of the Here-Below Streets & Broad Spaces
Music Cast as Frescoes	1997	A House of Many Mansions	
	1996	Music from Legendary Spheres	
	1989	The Book of Encounters	

On Visiting Walden Pond

7-TET 710 Hz 477 Hz 321 Hz $+1 * \sqrt[3]{2}$

7-EDO $\sqrt[3]{2} * 1+$ 391 Hz 582 Hz

Joy Street, Boston

7-TET 710 Hz 477 Hz 321 Hz $\sqrt[3]{2}$

7-EDO $\sqrt[3]{2}$ 391 Hz 582 Hz

Central Park Zoo

7-TET 710 Hz 477 Hz 321 Hz $\sqrt[3]{2}$

7-EDO $\sqrt[3]{2}$ 391 Hz 582 Hz

Before the Day Burns

7-TET 710 Hz 477 Hz 321 Hz $+1 * \sqrt[3]{2}$

7-EDO $\sqrt[3]{2} * 1+$ 391 Hz 582 Hz

Butter Scent of Gorse

7-TET 710 Hz 477 Hz 321 Hz $+1 * \sqrt[3]{2}$

7-EDO $\sqrt[3]{2} * 1+$ 391 Hz 582 Hz

Mudflats and Sailings

7-TET 710 Hz 477 Hz 321 Hz $+1 * \sqrt[3]{2}$

7-EDO $\sqrt[3]{2} * 1+$ 391 Hz 582 Hz

Marsh Edge and Dyke Bank

7-TET 710 Hz 477 Hz 321 Hz $+1 * \sqrt[3]{2}$

7-EDO $\sqrt[3]{2} * 1+$ 391 Hz 582 Hz

Dunlin and Sandpiper

7-TET 710 Hz 477 Hz 321 Hz $\sqrt[3]{2}$

7-EDO $\sqrt[3]{2}$ 391 Hz 582 Hz

Waunfawr and After

7-TET 710 Hz 477 Hz 321 Hz $\sqrt[3]{2}$

7-EDO $\sqrt[3]{2}$ 391 Hz 582 Hz

Another Apartment

7-TET 710 Hz 477 Hz 321 Hz $+1 * \sqrt[3]{2}$

7-EDO $\sqrt[3]{2} * 1+$ 391 Hz 582 Hz

Roof Grey with Slates

7-TET 710 Hz 477 Hz 321 Hz $+1 * \sqrt[3]{2}$

7-EDO $\sqrt[3]{2} * 1+$ 391 Hz 582 Hz

Foxtail of Pain

7-TET 710 Hz 477 Hz 321 Hz $+1 * \sqrt[3]{2}$

7-EDO $\sqrt[3]{2} * 1+$ 391 Hz 582 Hz

Cities Apart

7-TET 710 Hz 477 Hz 321 Hz $+1 * \sqrt[3]{2}$

7-EDO $\sqrt[3]{2} * 1+$ 391 Hz 582 Hz

Gower Street

7-TET 710 Hz 477 Hz 321 Hz $+1 * \sqrt[3]{2}$

7-EDO $\sqrt[3]{2} * 1+$ 391 Hz 582 Hz

A Question of Geography uses a 7-tone division of the octave. It is a work of flexible duration for 3+ instruments, built up of constantly-varied repeated material which is shared by all players and is performed in moto perpetuo. Each of the 14 movements contains a stave of 3 bars which, under inversion and/or retrograde generate up to 12

(24 when transposed a tone) distinct sections that players reiterate in a pre-agreed order. Performers may opt to omit "white" notes, to alternate notes joined by forked stems and to reorder those joined by crossed stems or rounded boxes; they may repeat boxed material at will. Notes should be read as quavers where $\text{♩} = \text{ca. } 180$.

4-01 Pitchbend b-- e-- 1+
-1

4-02 Pitchbend b-- e-- 2+
+2

4-03 Pitchbend e-- 3+
+3

4-04 Pitchbend D# 4
-4

4-05 Pitchbend b-- e-- 9#
±6

4-06 Pitchbend b-- e-- 1-
-1

4-07 Pitchbend b-- e-- 4#
±4

4-08 Pitchbend b-- e-- 1-
-1

4-09 Pitchbend b-- e-- 1-
-1

4-10 Pitchbend d-a--A# 2+
-2

4-11 Pitchbend b-- e-- 2+
-2

4-12 Pitchbend e-- 2-
-2

4-13 Pitchbend b-- e-- 4#
+3

4-14 Pitchbend b-- e-- 1-
-1

4-15 Pitchbend b-- e-- 2+
+2

4-16 Pitchbend b-- e-- 9#
±6

4-17 Pitchbend e-- 4#
±4

4-18 Pitchbend b-- e-- 5-
-5

4-19 Pitchbend b-- e-- 1-
+1

4-20 Pitchbend D# 5+
-5

4-21 Pitchbend 2-
-2

4-22 Pitchbend 2+
-2

4-23 Pitchbend 5+
-5

4-24 Pitchbend 2-
+2

4-25 Pitchbend 2+
-2

4-26 Pitchbend 2+
-2

4-27 Pitchbend 9#
±6

4-28 Pitchbend 2+
+2

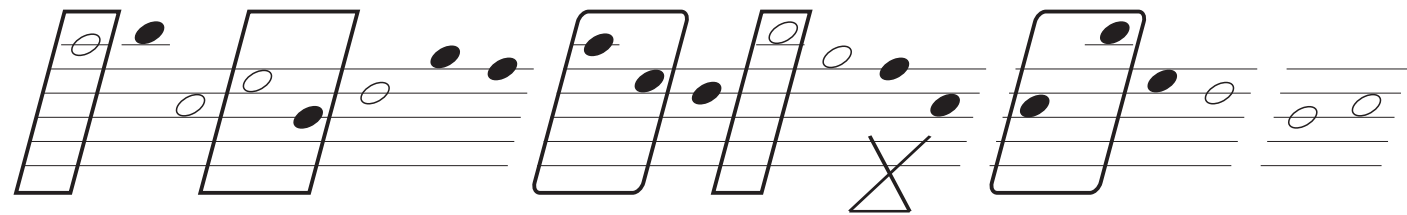
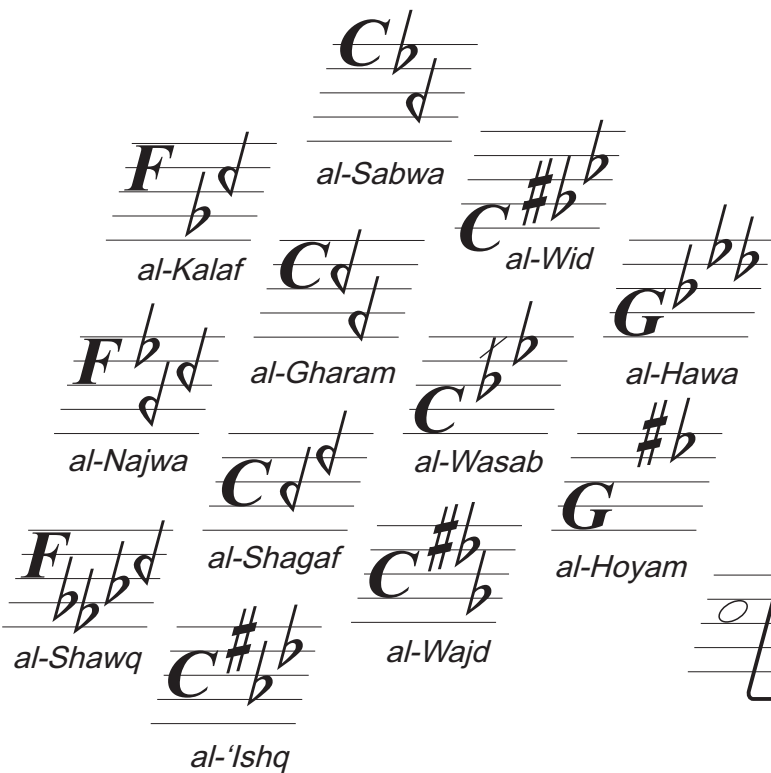
4-29 Pitchbend 9#
±6

City of the Nine Days' Night

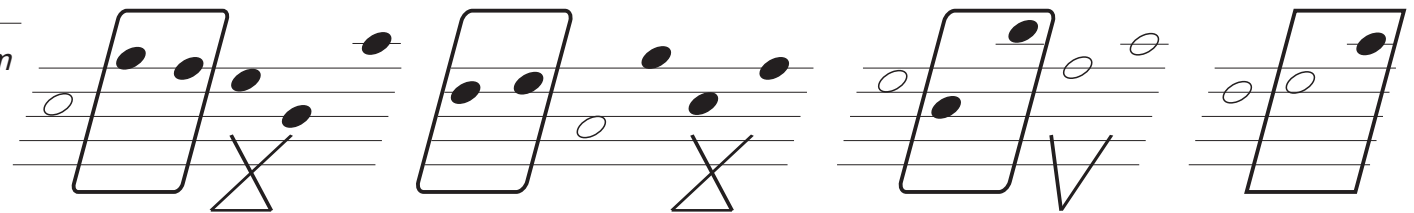
City of the Nine Days' Night is a work of flexible duration for 3+ instruments, built up of constantly-varied repeated material that is shared by all performers playing in *moto perpetuo*.

Each of the 29 movements or *Dérives* consists of a 3-bar stave which, under transposition (where -4 means down a Maj 3), inversion and/or retrograde, generate up to 24 distinct sections that players repeat in their own pre-agreed order.

Performers may opt to omit "white" notes, to alternate notes joined by forked stems and to reorder those joined by crossed stems or rounded boxes; they may repeat boxed material at will. Notes should sound as quavers where ♩ = approx. 180.



Halawet al-hubb



Halawet al-hubb (The Sweetness of Love) weds Western church modes to the maqamat (scales or melodic modes) that constitute the basis of Arabic, Persian and Sephardic music. The 12 diptychs (whose titles echo a few of the Arabic words for *love*) share the same 2 panels of 4 "bars" but interpret the notes using different (generic) clefs and "key" signatures, often embracing microtones or just intonation.

Note that traditional notation has not been supplanted here, but merely extended. The "bar" is now the kernel, with players reiterating shifting material to generate whole new paragraphs or sections; a bar may be inverted (the page upturned) or played in retrograde (from right to left). Back-facing flat-signs sound as "flattened" flats, crossed flats as flattened naturals.

Individual performers may opt to omit "white" notes, to alternate notes joined by forked stems and to reorder those joined by crossed stems or rounded boxes; they can repeat boxed material at will. Note-heads should be read as quavers, where ♩ = ca. 180.

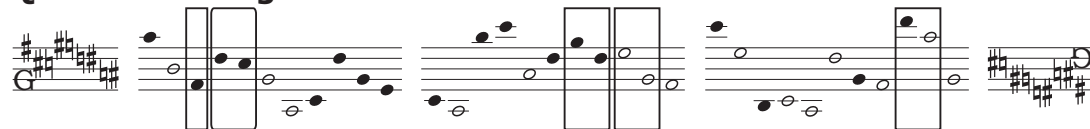
Richard Cooke, 2021-2023

Backland Bachianas

Bachianas Sertanejas

Richard Cooke 2021

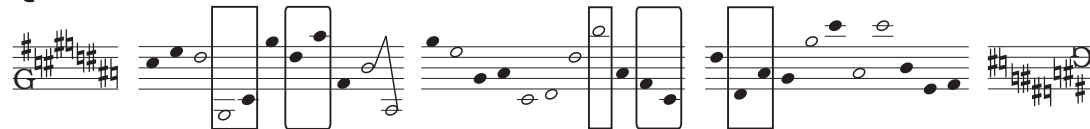
Quilombo de Água Fria



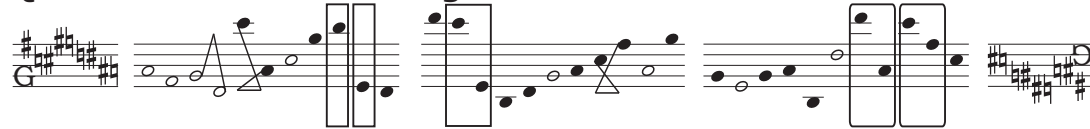
Quilombo de Santos



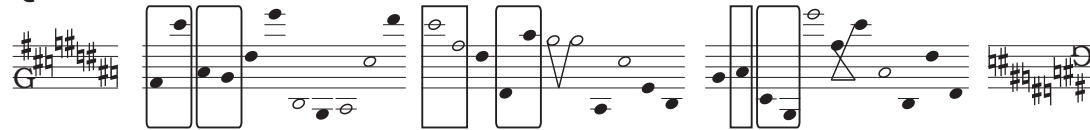
Quilombo de Luanda



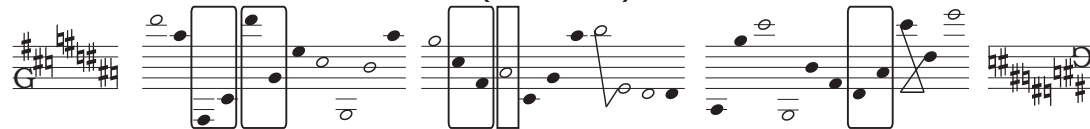
Quilombo do morro de Angola



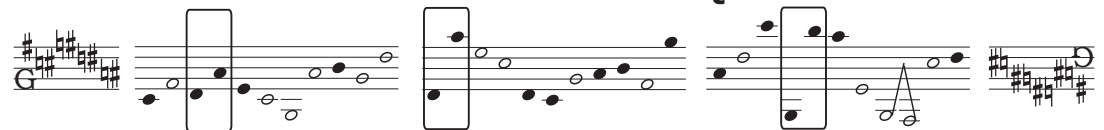
Quilombo do Buraco do tatu



Comunidade do Belo Monte (Canudos)



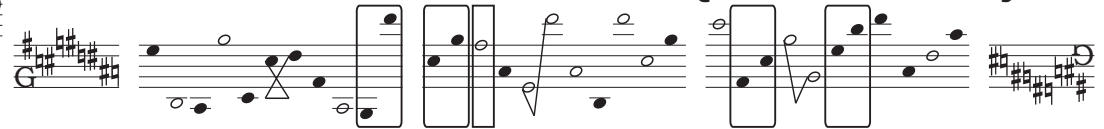
Quilombo dos Palmares



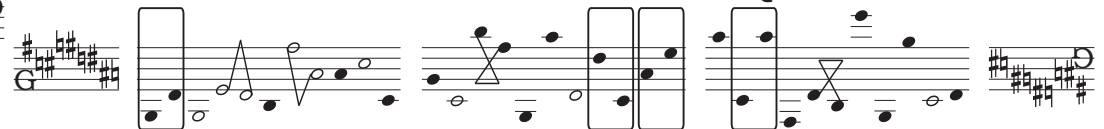
Quilombo de Terra Dura



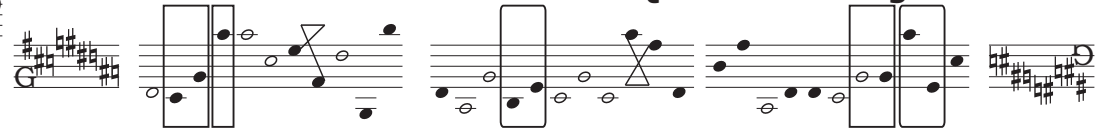
Quilombo de Laranjeiras



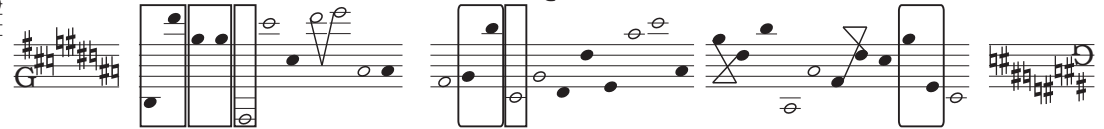
Quilombo de Rosário



Quilombo da lagoa Amarela



Quilombo de São Benedito do Céu



Bachianas Sertanejas is a work of flexible duration for 3+ instruments, built up of constantly-varied repeated material which is shared by all players and performed in *moto perpetuo* without rest. Performers may opt to omit "white" notes, to alternate notes joined by forked stems and to reorder those joined by crossed stems or rounded boxes; repeat boxed material at will.

Each of the 12 sections or movements contains a staff of 3 bars which, under inversion and/or retrograde, generate up to 12 distinct sections that players repeat in their own pre-agreed order. Paired accidentals, built from sharps and naturals, are applied in sequence. While bars contain 11 notes, a twelfth (i.e. f#) may be inserted ad lib.. Read notes as quavers, where ♩ = ca 180.

5-01
x
G#
±1

5-02
x
G#
+2

5-03

G
-5

5-04
x
G#
±6

5-05

G
+1

5-06

G
-4

5-07

G
±6

5-08

G
-2

5-09

G
+4

5-10

C
±6

5-11

G
+2

5-12

G
-2

5-13

G
+1

5-14
G_{±6}

5-15
G_{±6}

5-16
G_{±6}

5-17
G₊₄

5-18
G₋₃

5-19
G₊₃

5-20
G₋₅

5-21
G_{±4}

5-22
G₊₄

5-23
G₋₅

5-24
G₊₅

5-25
G₋₃

5-26
G₋₃

5-27 -2

5-28 -3

5-29 +3

5-30 +5

5-31 -3

5-32 +3

5-33 +2

5-34 +2

5-35 +5

5-36 +3

5-37 +4

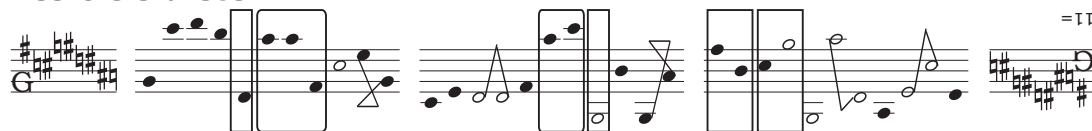
5-38 +6

Un été invincible

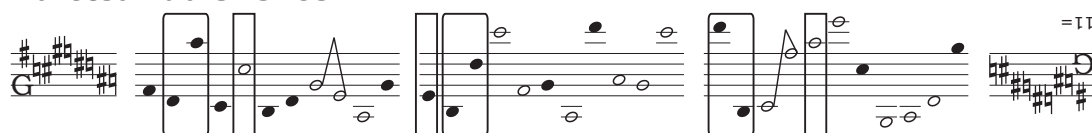
An Invincible Summer

Richard Cooke 2020

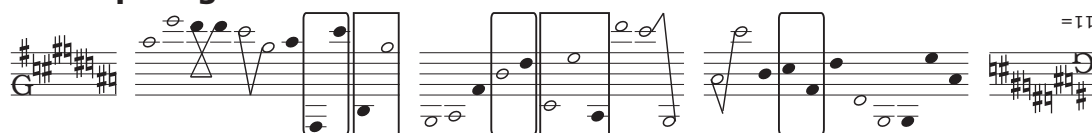
Les ciels d'été



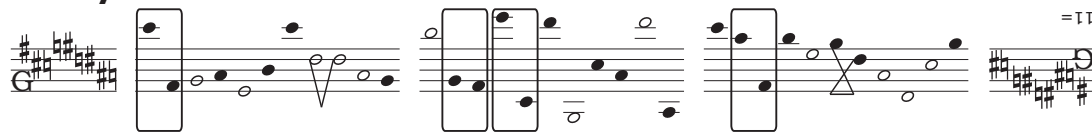
Au cœur du silence



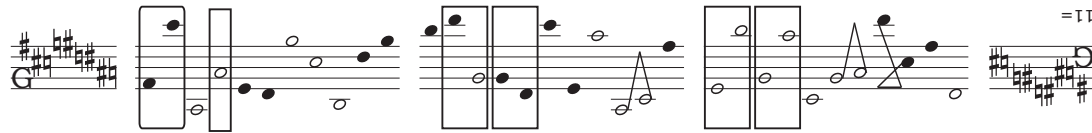
Un coquillage blanchi



Les cymbales du soleil



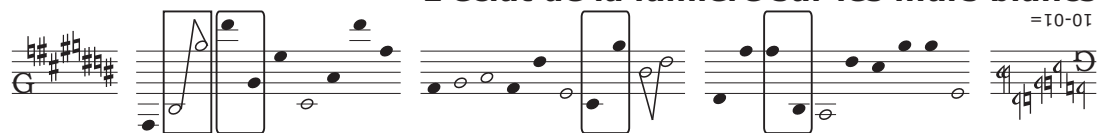
Un rideau de voile



La tendre indifférence du monde



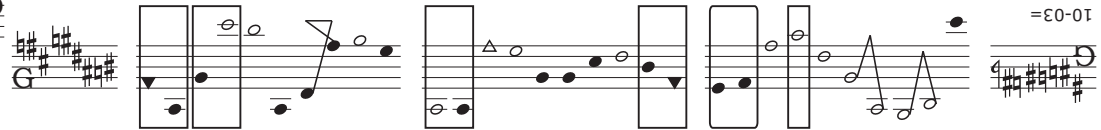
L'éclat de la lumière sur les murs blancs



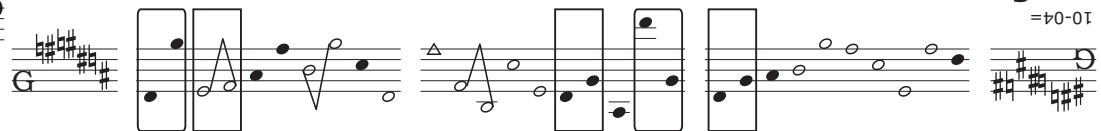
L'approche du soir d'été



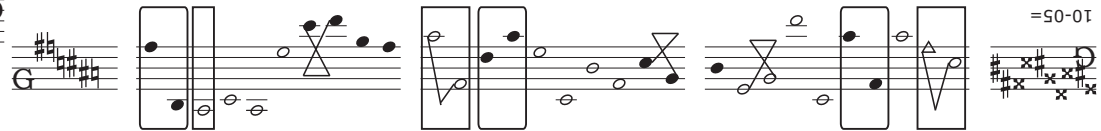
Envie de fuir le soleil



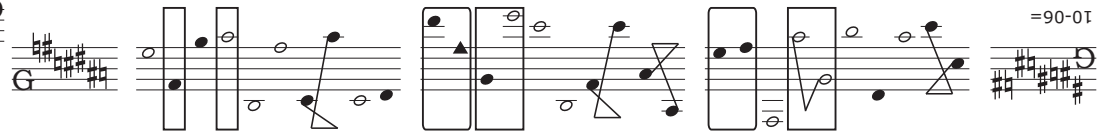
Un halo aveuglant



Perdu dans une nuée de chaleur



La flamme du désir



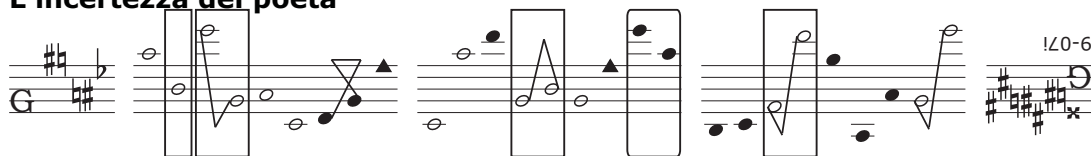
Invincible Summer is a work of flexible duration for 3+ instruments, built up of constantly-varied repeated material which is shared by all players and performed in *moto perpetuo* without rest. Each of the 12 sections or movements contains a stave of 3 bars which, under inversion and/or retrograde, generate up to 12 distinct sections that players

repeat in their own pre-agreed order. Performers may opt to omit "white" notes, to alternate notes joined by forked stems and to reorder those joined by crossed stems or rounded boxes; repeat boxed material at will. Paired accidentals, which often include naturals, are applied in sequence; read notes as quavers, where $\text{♩} = \text{ca } 180$.

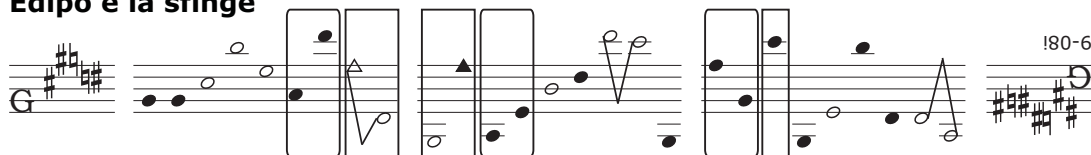
Musica metafisica

Richard Cooke 2019

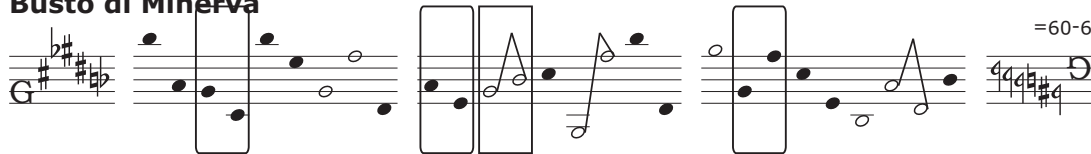
L'incertezza del poeta



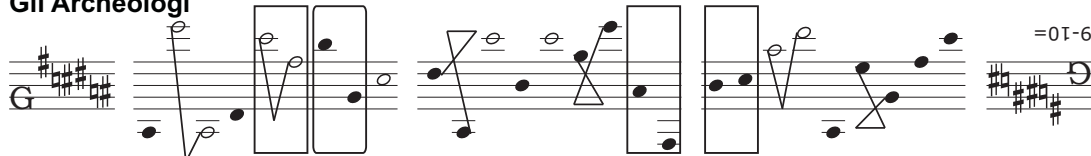
Edipo e la sfinge



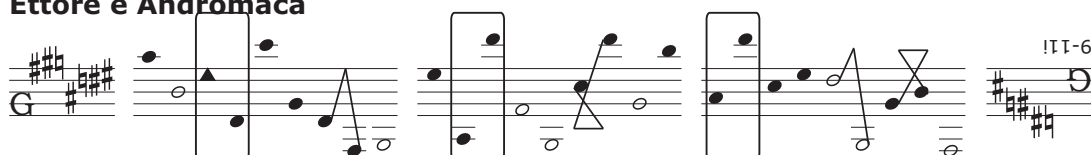
Busto di Minerva



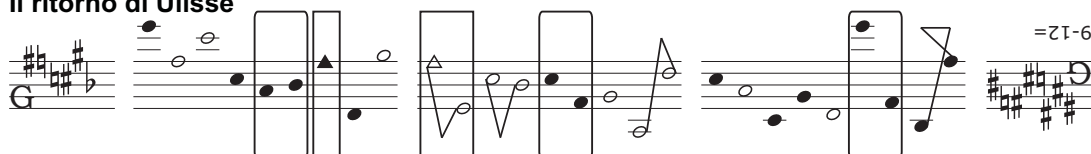
Gli Archeologi



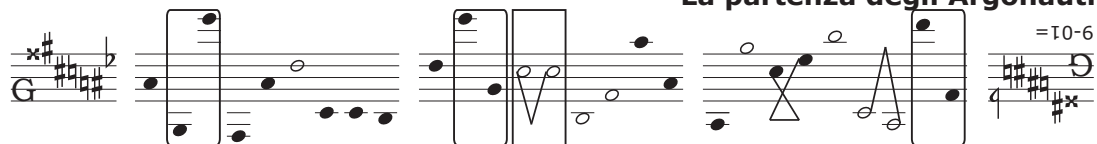
Ettore e Andromaca



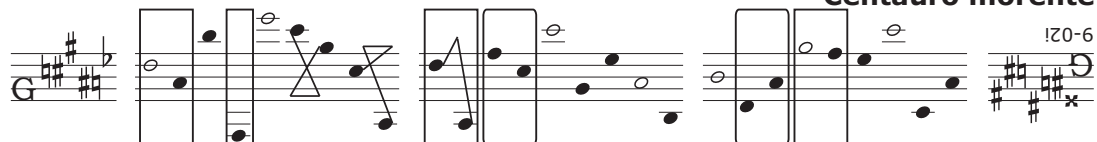
Il ritorno di Ulisse



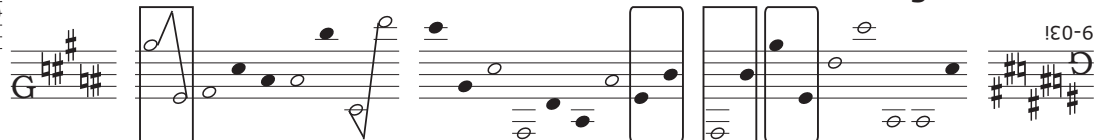
La partenza degli Argonauti



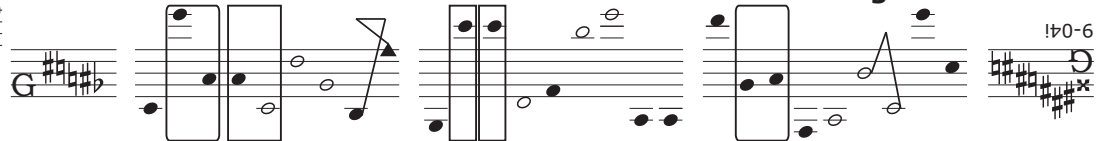
Centauro morente



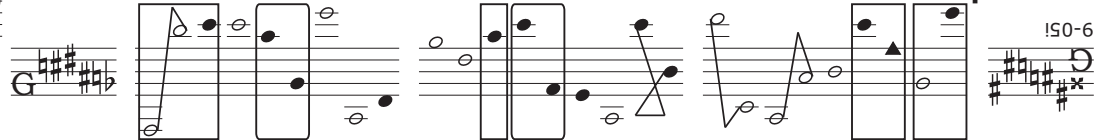
L'enigma dell'ora



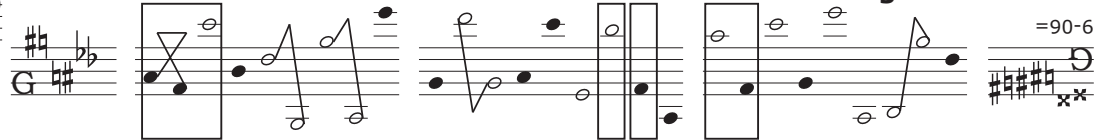
La nostalgia dell'infinito



Le muse inquietanti



Il risveglio di Arianna



Musica metafisica is a work of flexible duration for 3+ instruments, built up of constantly-varied repeated material which is shared by all players and performed in *moto perpetuo* without rest. Each of the 12 sections or movements contains a stave of 3 bars which, under inversion and/or retrograde, generate up to 12 distinct sections that players repeat in their own pre-agreed order. Performers may opt to omit "white" notes, to alternate notes joined by forked stems and to reorder those joined by crossed stems or rounded boxes; repeat boxed material at will. Paired accidentals, which include naturals, are applied in sequence; read notes as quavers, where $\text{♩} = \text{ca } 180$.

Alcalá de la Selva
8-01=

Alcazaba de las Almendras
8-03=

Alcázar de los Reyes Cristianos
8-06=

Atalaya de los Casares
8-07=

Ategua de Santa Cruz
8-08=

Baluartes de las Angustias
8-09=

Califal de Tarifa
8-10=

Casa Fuerte de la Cruceta
8-17=

Castellón de la Plana
8-20=

Castillejo del Barranco de Aguas Amarguillas
8-21=

Castillo del Pozo de los Moros
8-23=

Cerco de Artajona
8-24=

Ciudadela de Fuentes Claras
8-25=

Cortijo de las Tejas
8-26=

Ensenada de Media Luna
8-28=

Fortaleza de la Loma de la Cruz
8-29=

Fuerte de la Concepción
8-30=

Madrigal de las Altas Torres
8-31=

Medina del Campo
8-32=

Morón de la Frontera
8-33=

Muralla de la Judería
8-34=

Palacio de los Duques de Villahermosa
8-35=

Penyal d'Irac
8-36=

Pesebrico del Cid
8-37=

Rute el Viejo
8-38=

Talavera de la Reina
8-39=

Torre del Palacio de las Cigüeñas
8-40=

Torreón del Gran Prior de los Hospitalarios
8-41=

Villanueva de la Serena
8-42=

Castles in Spain

is a work of flexible duration for 3+ instruments, built up of constantly-varied repeated material which is shared by all players and is performed in *moto perpetuo* without rest. Each of the 29 movements contains a stave of 3 bars which, under inversion \pm retrograde, generate up to 12 distinct sections that players repeat in a pre-agreed order.

Performers may opt to omit "white" (empty) notes, to alternate notes joined by forked stems and to reorder those joined by crossed stems or rounded boxes; boxed material can be repeated at will. Paired accidentals (often with naturals) are applied in sequence while figure 3 serves as a treble sharp. Note-heads are read as quavers where $\text{♩} = \text{ca } 180$.

The Gift of Ibn Batuta is a work of flexible duration for 3+ mixed instruments, built up of constantly-varied repeated material that is shared by all players and performed in *moto perpetuo* without rest. Each of the 50 movements contains a stave of 3 bars which, under inversion and/or retrograde, generates up to 12 distinct sections which players repeat in a pre-agreed order. Performers may vary material by omitting white notes and alternating those linked by forked stems. Boxes allow local repeats while rounded boxes and crossed stems show where notes can be reordered. Wedge-shaped note-heads permit octave transpositions, at times doubled, in the direction shown. All notes are read as quavers where $\text{♩} = \pm 192$.

Akrana =T0-L 7-01=

Khredom 1Z0-L 7-02o

Khrofaz 1E0-L 7-03o

Samda 1B0-L 7-04o

Baukna 1S0-L 7-05o

Krabita 190-L 7-06o

Keluz 1Z0-L 7-07o

Aspo =80-L 7-08=

Husan 160-L 7-09o

Akwesi 101-L 7-10o

Ebura 111-L 7-11o

Benuta =Z1ZL 7z12=

Seglom 1E1-L 7-13o

Aelaz 141-L 7-14o

Hemero =S1-L 7-15=

Wæpnan 191-L 7-16o

Hanipa =L1ZL 7z17=

Katton 181-L 7z18o

Dubon 161-L 7-19o

Hundas 10Z-L 7-20o

Habuka 11Z-L 7-21o

Hulisa =Z2-L 7-22=

Hursa 1Z2L 7-23o

Lambaz 14Z-L 7-24o

Skipam 1S2-L 7-25o

Laiwariken 19Z-L 7-26o

Silubra 1ZL-L 7-27o

Hrugan 18Z-L 7-28o

Ebanth 16Z-L 7-29o

Basjom 10E-L 7-30o

Drenan 11E-L 7-31o

Bruthiz 7Z1-L 7-32o

Saiwaz =E3-L 7-33=

Lauba =E4-L 7-34=

Kuningaz =E5-L 7-35=

Patha 19EZL 7z36o

Waizda =E7L 7z37=

Sturkaz 19EZL 7z38o

Mackintosh in Steerswick

Richard Cooke 2015

Great Mullein

G-clef, key signature: one sharp (F#), tempo: 1/4. Measures 1-4.

Stagthorn

G-clef, key signature: one sharp (F#), tempo: 1/4. Measures 1-4.

Japanese Witch Hazel

G-clef, key signature: one sharp (F#), tempo: 1/4. Measures 1-4.

Larkspur

G-clef, key signature: one sharp (F#), tempo: 1/4. Measures 1-4.

Petunia

G-clef, key signature: one sharp (F#), tempo: 1/4. Measures 1-4.

Polyanthus

G-clef, key signature: one sharp (F#), tempo: 1/4. Measures 1-4.

Rock Cress

G-clef, key signature: one sharp (F#), tempo: 1/4. Measures 1-4.

Anemone and Pasque

G-clef, key signature: one sharp (F#), tempo: 1/4. Measures 1-4.

Aubretia

G-clef, key signature: one sharp (F#), tempo: 1/4. Measures 1-4.

Burberis

G-clef, key signature: one sharp (F#), tempo: 1/4. Measures 1-4.

Rhododendron

G-clef, key signature: one sharp (F#), tempo: 1/4. Measures 1-4.

Borage

G-clef, key signature: one sharp (F#), tempo: 1/4. Measures 1-4.

Fritillaria

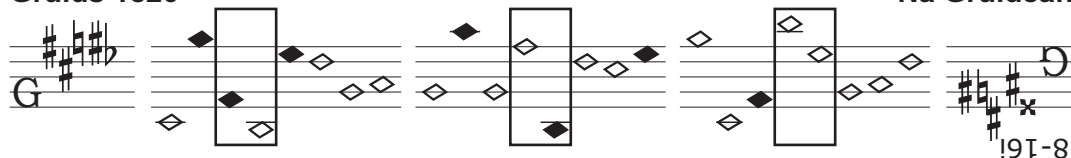
G-clef, key signature: one sharp (F#), tempo: 1/4. Measures 1-4.

Mackintosh in Steerswick is a work of flexible duration for 3+ instruments, built up of constantly-varied repeated material which is shared by all players and performed in moto perpetuo without rest. Each of the thirteen movements contains a stave of three bars which, under inversion, retrograde and transposition (as shown by semitone indicators) generate up to 24 distinct sections that players reiterate in a pre-agreed order. Boxes permit local repeats; empty note-heads are played 0-3 times, filled ones for perhaps 4-7 times. In all cases, notes are to be read as quavers, where $\text{♩} = \text{approx } 180$.

The Years That Trembled

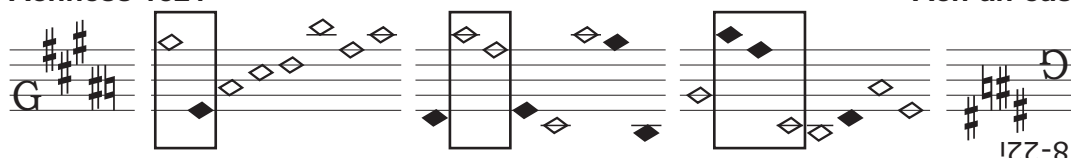
Richard Cooke 2015

Gruids 1820



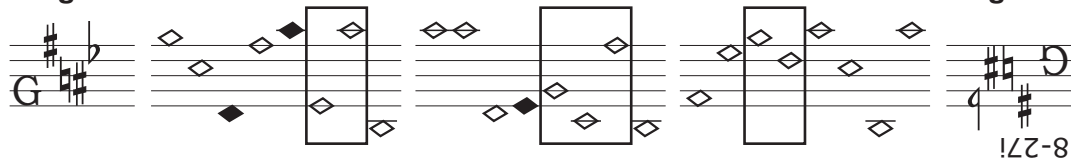
Na Grùidean

Achness 1821



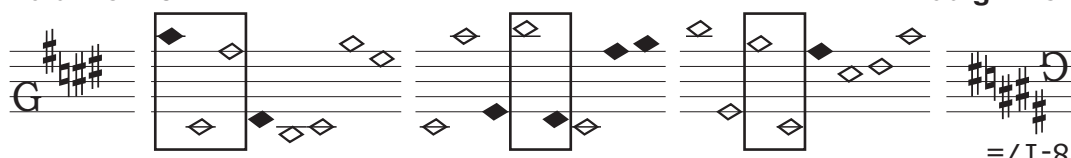
Ach-an-eas

Coigach 1852-3



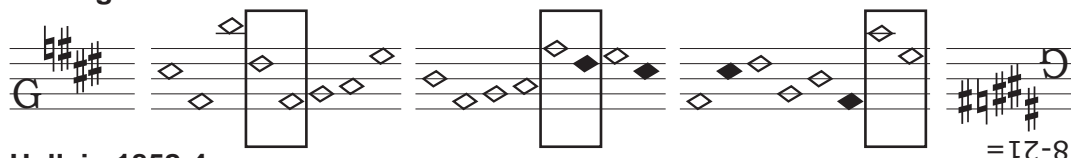
A'Chòigeach

Vua Mor 1841

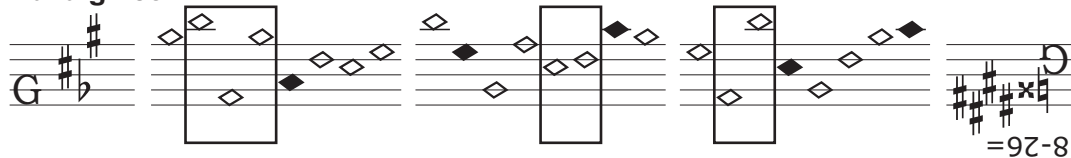


Fuaigh Mòr

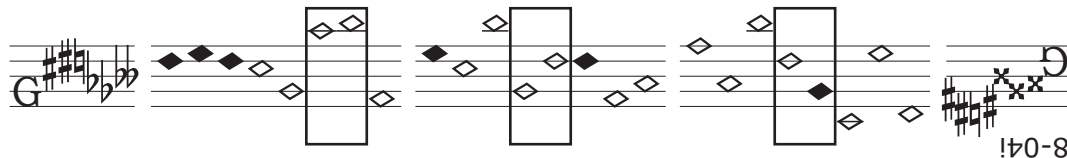
Ormaig 1840s



Hallaig 1852-4

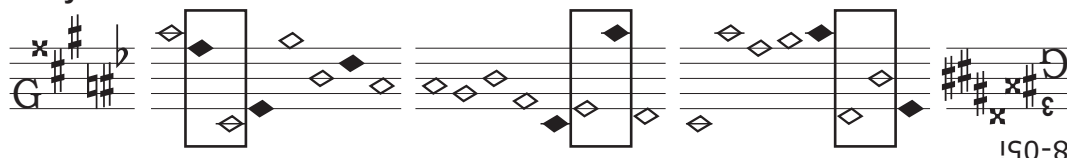


Strathrusdale 1792



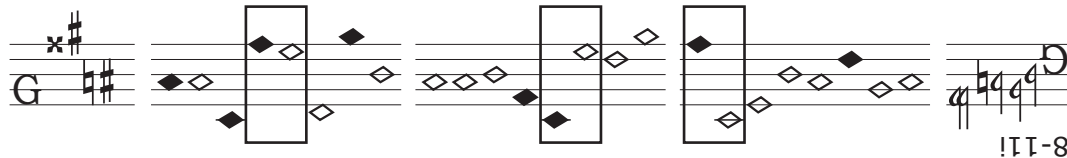
Srath Rùsdale

Assynt 1812



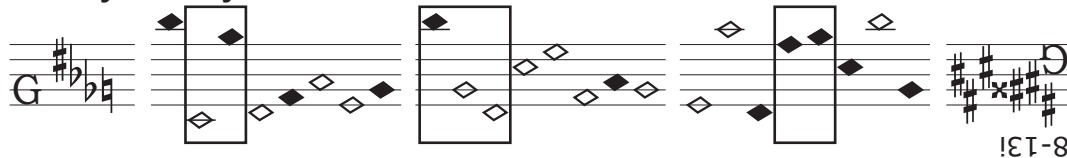
Assaint

Strath of Kildonan 1813



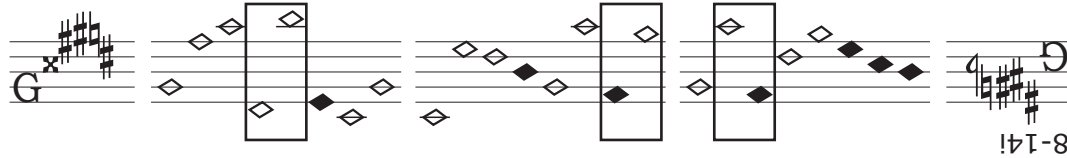
Srath Ildh

Mackay Country 1814

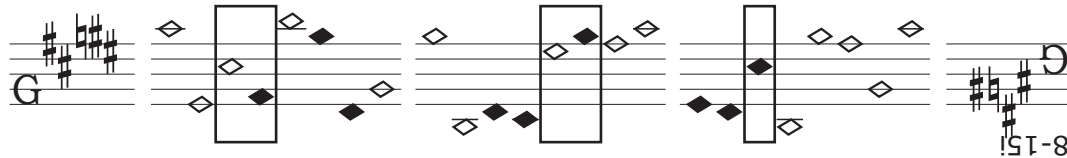


Dùthaich MhicAoidh

Badbea 1814



Culrain 1820



Cul Raoin

The Years That Trembled is a work of flexible duration for 3+ instruments, built up of constantly-varied repeated material which is shared by all players and performed in *moto perpetuo* without rest. Each of the twelve movements contains a stave of 3 bars which, under inversion and/or retrograde, generate up to 12 distinct sections that players repeat in a pre-agreed order. Boxes permit local repeats; empty note-heads are played 0-3 times and filled ones for perhaps 3-6 times. In all cases, notes are to be read as quavers, where $\text{♩} = \text{ca } 180$.

Het eerste boek van Schmoll

The First Book of Schmoll

Richard Cooke 2014

Dodezondag - Dimanche barbant

Musical notation for Dodezondag - Dimanche barbant. The notation consists of three staves, each with a G-clef and a key signature of one sharp (F#). The first staff has a treble clef and a 2/4 time signature. The second and third staves have a bass clef. The notation includes diamond-shaped notes and boxes indicating repeated sections. The piece is identified by the number 7-22=.

Gnomedans - Danse des Gnomes

Musical notation for Gnomedans - Danse des Gnomes. The notation consists of three staves, each with a G-clef and a key signature of one sharp (F#). The first staff has a treble clef and a 2/4 time signature. The second and third staves have a bass clef. The notation includes diamond-shaped notes and boxes indicating repeated sections. The piece is identified by the number 7-23!.

Feest - Fête

Musical notation for Feest - Fête. The notation consists of three staves, each with a G-clef and a key signature of one sharp (F#). The first staff has a treble clef and a 2/4 time signature. The second and third staves have a bass clef. The notation includes diamond-shaped notes and boxes indicating repeated sections. The piece is identified by the number 7-26!.

Noceur - Feestbeest

Musical notation for Noceur - Feestbeest. The notation consists of three staves, each with a G-clef and a key signature of one sharp (F#). The first staff has a treble clef and a 2/4 time signature. The second and third staves have a bass clef. The notation includes diamond-shaped notes and boxes indicating repeated sections. The piece is identified by the number 7-27!.

Onbeduidende polka - Polka trivial

Musical notation for Onbeduidende polka - Polka trivial. The notation consists of three staves, each with a G-clef and a key signature of one sharp (F#). The first staff has a treble clef and a 2/4 time signature. The second and third staves have a bass clef. The notation includes diamond-shaped notes and boxes indicating repeated sections. The piece is identified by the number 7-37=.

De profundis - Vanuit de diepten

Musical notation for De profundis - Vanuit de diepten. The notation consists of three staves, each with a G-clef and a key signature of one sharp (F#). The first staff has a treble clef and a 2/4 time signature. The second and third staves have a bass clef. The notation includes diamond-shaped notes and boxes indicating repeated sections. The piece is identified by the number 7-38!.

Melopee - Mélopée

Musical notation for Melopee - Mélopée. The notation consists of three staves, each with a G-clef and a key signature of one sharp (F#). The first staff has a treble clef and a 2/4 time signature. The second and third staves have a bass clef. The notation includes diamond-shaped notes and boxes indicating repeated sections. The piece is identified by the number 7-02!.

Loreley

Musical notation for Loreley. The notation consists of three staves, each with a G-clef and a key signature of one sharp (F#). The first staff has a treble clef and a 2/4 time signature. The second and third staves have a bass clef. The notation includes diamond-shaped notes and boxes indicating repeated sections. The piece is identified by the number 7-03!.

Berceuse voor volwassenen - Berceuse pour adultes

Musical notation for Berceuse voor volwassenen - Berceuse pour adultes. The notation consists of three staves, each with a G-clef and a key signature of one sharp (F#). The first staff has a treble clef and a 2/4 time signature. The second and third staves have a bass clef. The notation includes diamond-shaped notes and boxes indicating repeated sections. The piece is identified by the number 7-05!.

Zomerregenlied - Chanson de pluie d'été

Musical notation for Zomerregenlied - Chanson de pluie d'été. The notation consists of three staves, each with a G-clef and a key signature of one sharp (F#). The first staff has a treble clef and a 2/4 time signature. The second and third staves have a bass clef. The notation includes diamond-shaped notes and boxes indicating repeated sections. The piece is identified by the number 7-10!.

Zeer kleine speeldoos - Très petite boîte à musique

Musical notation for Zeer kleine speeldoos - Très petite boîte à musique. The notation consists of three staves, each with a G-clef and a key signature of one sharp (F#). The first staff has a treble clef and a 2/4 time signature. The second and third staves have a bass clef. The notation includes diamond-shaped notes and boxes indicating repeated sections. The piece is identified by the number 7-12=.

Avondgeluiden - Les sons du soir

Musical notation for Avondgeluiden - Les sons du soir. The notation consists of three staves, each with a G-clef and a key signature of one sharp (F#). The first staff has a treble clef and a 2/4 time signature. The second and third staves have a bass clef. The notation includes diamond-shaped notes and boxes indicating repeated sections. The piece is identified by the number 7-19!.

The First Book of Schmoll is a work of flexible duration for 3+ instruments, built up of constantly-varied repeated material which is shared by all players and performed in *moto perpetuo* without rest. Each of the twelve movements contains a stave of 3 bars which, under inversion and/or retrograde, generate up to 12 distinct sections that players repeat in a pre-agreed order. A piece can be extended by taking a 7-note bar from another piece and transforming it using the new "key" signature. Boxes permit local repeats; empty note-heads are played 0-3 times and filled ones for perhaps 3-6 times. In all cases, notes are to be read as quavers, where ♩ = approximately 180.

Пейзажи настроения

Moodscapes

Richard Cooke 2013

Remains of the Past. Twilight. Finland

6-210

Остатки бывшего. Сумерки. Финляндия

Evening Bells

6z240

Вечерний звон

The Vladimirkka

6z250

Владимирка

Footpath in a Forest, Ferns

6-33i

Тропинка в лиственном лесу. Папоротники.

Nenuphars

6-340

Лилии. Ненюфары

Zvenigorod

6z440

Звенигород

Burlaki

6-09i

Бурлаки

Sunset over a Forest Lake

6z11i

Лесное озеро. Заход солнца

Bird-Cherry Tree

6-140

Черемуха

Landscape with Izba

6-15i

Пейзаж с избой

Spring Flood

6-18i

Весна - большая вода

House with Broom-Trees

6z19i

Домик с ракитами

Moodscapes is a work of flexible duration for 3-6 mixed instruments. It is built up of constantly-varied repeated material which is shared by all players and is performed in *moto perpetuo* without rest. Each of the twelve movements contains a stave of three bars which, under inversion and/or retrograde, generate up to six distinct sections, which players repeat in a pre-agreed order. Empty note-heads are played 0-3 times, filled ones perhaps 3-6 times; in all cases, notes are to be read as quavers, where ♩ = approximately 180.

Halcyon Days

is a work of flexible duration, for 3 - 6 mixed instruments. It is built up of constantly-varied repeated material which is shared by all players and is performed without rests in *moto perpetuo*.

Each of the twenty movements contains a stave of 3 bars each of which, under retrograde \pm inversion \pm transposition (where +1 or -1 mean up/down a semitone) generates up to 8 distinct sections.

The Sultry South 9-09=

This Fever of Dreams 8-19i

The Midnight Edge 8-19o

In the Hilarity of Youth 8-09=

Haze and Vista, and the Far Horizon 8-09=

The Body Electric 9-09=

Glad Notes of Daybreak 8-19o

Hive of a Summer Forenoon 8-09=

Lighting the Very Light 8-14o

Jigs and Dances 8-14i

Room-Shadows and Half-Lights 9-06=

Sleep and Restoring Darkness 8-23=

Peaceful and Languishing Rhymes 8-11i

Birds of Passage 8-23=

The Calmness of Martyrs 8-23=

The Runaway Sun 9-12=

Song of the Rolling Earth 8-19o

Teeming and Turbulent City 8-19o

Facades of Marble and Iron 8-19i

Distant and Day-Long Ramble 8-19i

Play -ers repeat sections in a pre-agreed order. They may vary material by omitting white (empty-headed) notes and alternating notes linked by forked stems.

Boxes with sharp corners indicate local repeats whilst rounded boxes and crossed stems allow notes to be reordered. All notes should be read as quavers, where ♩ = approximately 170. Richard Cooke 2012

Heavenly Peach Garden 9-09=

19241-5-241
-2
5-240

Palace of the Lustre of Jade 9-09=

151-5-251
-2
5-250

Cave of Water Curtains 8-24=

192-5-272
-4
5-260

Five Elements Mountain 8-24=

103-5-303
-4
5-300

Double-Forked Peak 8-24=

182-5-282
+4
5-280

Flowing Sands River 8-26=

18125-5-18125
+3
52180

City of the Unjustly Slain 8-26=

162-5-291
+3
5-290

Hell of the Mountain of Knives 8-26=

113-5-311
+3
5-310

Tree with a Spring of Sweet Water 8-23=

102-5-201
+5
5-200

Eagle's Sorrow Gorge 8-03=

1041-5-041
-3
5-040

Gate of Rebirth on the Path of Honour 8-03=

18327-5-381
-3
52380

Tower of Five Phoenixes 8-08=

190-5-061
+5
5-060

Purple Bamboo Grove 8-08=

1141-5-141
+5
5-140

Hall of the Master of Miracles 8-10=

111-5-111
-2
5-110

Ten Thousand Flowers Inn 8-10=

19326-5-361
-3
52360

Pure Land of the Jetavana Park 8-21=

131-5-131
-2
5-130

Eight Trigrams Furnace 8-28=

191-5-161
+3±6
5-160

Terrace of the Star of Longevity 8-28=

161-5-191
+3±6
5-190

Monastery of Great Maternal Grace 8-28=

121-5-321
+3±6
5-320

Richard Cooke - 2012
Seeking the Great Perhaps

is a work of flexible duration, for 3-6 mixed instruments. It is built up of constantly-varied repeated material which is shared by all players and is performed in moto perpetuo without rest. Each of the 20 movements contains a stave of 3 bars which, under retrograde and/or inversion plus transposition (where +/-1 mean up/down a semitone) generate up to eight distinct sections. Players repeat sections in a pre-agreed order; they can vary material by omitting white (empty-headed) notes and alternating notes linked by forked stems. Boxes indicate local repeats whilst crossed stems show notes may be reordered. All notes should be read as quavers, where $\text{♩} = \text{ca } 176$.



Big Skies Open Roads is a work of flexible duration, for 3 - 6 mixed instruments. It is built up of constantly-varied repeated material which is shared by all players and is performed without rests in moto perpetuo. Each of the twelve movements contains a stave of 3 bars which, under retrograde, inversion and transposition (where +/-1 mean up/down a semitone) generates up to eight distinct sections.

Big Skies Open Roads

Players repeat sections in a pre-agreed order. They may vary material by omitting white (empty-headed) notes and alternating notes linked by forked stems; pointed boxes indicate local repeats whilst rounded boxes and crossed stems allow notes to be reordered. All notes should be read as quavers, where ♩ = circa 170-180.

Richard Cooke, 2011

4-11i

4-110

4-040

4-04i

4-270

4-27i

Rage-Shattered Waters

Thirty-Five Bells
is a work of flexible duration, for 3 - 6 mixed instruments. It is built up of constantly-varied repeated material which is shared by all players and is performed without rests in *moto perpetuo*. Each of the six movements contains a stave of 3 bars which, under retrograde, inversion and transposition (where +/- 1 mean up/down a semitone),

Steeple-Stemmed Herons

4-12i

4-120

4-14i

4-140

4-180

4-18i

Mansouled Fiery Islands

generates up to four distinct sections. Players repeat sections in a pre-agreed order. They may vary material by omitting white (empty-headed) notes and alternating notes linked by forked stems; boxes indicate local repeats whilst crossed stems show notes may be reordered. All notes are read as quavers, where $\text{quaver} = 160$.
Richard Cooke
-2011-

The Far Side of Yonder

is a work of flexible duration, for 3 - 8 mixed instruments. It is built up of constantly-varied repeated material which is shared by all players and is performed without rests in *moto perpetuo*. Each of the 8 movements contains 3 staves which, under retrograde, inversion and/or transposition (where +/-1 mean up/down a semitone), generate up to 8 distinct sections. Players repeat these staves in a pre-agreed order. They may vary them by omitting white (empty-headed) notes and alternating notes linked by forked stems; boxes indicate local repeats whilst crossed stems show that notes may be reordered. All notes are read as quavers, where $\text{♩} = \pm 180$.

Richard Cooke - 2011

Warriors of Tao

Three staves of musical notation for 'Warriors of Tao'. Each staff has a treble clef and a key signature of one sharp (F#). The first staff has a tempo marking of 191-4 and a repeat sign. The second staff has a tempo marking of 191-4 and a repeat sign. The third staff has a tempo marking of 191-4 and a repeat sign. The notation includes various note values, rests, and repeat signs.

Warriors of Tao

Astro Boy

Three staves of musical notation for 'Astro Boy'. Each staff has a treble clef and a key signature of one sharp (F#). The first staff has a tempo marking of 020-3 and a repeat sign. The second staff has a tempo marking of 020-3 and a repeat sign. The third staff has a tempo marking of 020-3 and a repeat sign. The notation includes various note values, rests, and repeat signs.

Astro Boy

Tokyo Mew Mew

Three staves of musical notation for 'Tokyo Mew Mew'. Each staff has a treble clef and a key signature of one sharp (F#). The first staff has a tempo marking of 150-4 and a repeat sign. The second staff has a tempo marking of 150-4 and a repeat sign. The third staff has a tempo marking of 150-4 and a repeat sign. The notation includes various note values, rests, and repeat signs.

Tokyo Mew Mew

Samurai Crusader

Three staves of musical notation for 'Samurai Crusader'. Each staff has a treble clef and a key signature of one sharp (F#). The first staff has a tempo marking of 161-4 and a repeat sign. The second staff has a tempo marking of 161-4 and a repeat sign. The third staff has a tempo marking of 161-4 and a repeat sign. The notation includes various note values, rests, and repeat signs.

Samurai Crusader

Video Girl Ai

Three staves of musical notation for 'Video Girl Ai'. Each staff has a treble clef and a key signature of one sharp (F#). The first staff has a tempo marking of 122-4 and a repeat sign. The second staff has a tempo marking of 122-4 and a repeat sign. The third staff has a tempo marking of 122-4 and a repeat sign. The notation includes various note values, rests, and repeat signs.

Video Girl Ai

Sailor Moon

Three staves of musical notation for 'Sailor Moon'. Each staff has a treble clef and a key signature of one sharp (F#). The first staff has a tempo marking of 180-3 and a repeat sign. The second staff has a tempo marking of 180-3 and a repeat sign. The third staff has a tempo marking of 180-3 and a repeat sign. The notation includes various note values, rests, and repeat signs.

Sailor Moon

Magic Knight Rayearth

Three staves of musical notation for 'Magic Knight Rayearth'. Each staff has a treble clef and a key signature of one sharp (F#). The first staff has a tempo marking of 150-3 and a repeat sign. The second staff has a tempo marking of 150-3 and a repeat sign. The third staff has a tempo marking of 150-3 and a repeat sign. The notation includes various note values, rests, and repeat signs.

Magic Knight Rayearth

Mai, the Psychic Girl

Three staves of musical notation for 'Mai, the Psychic Girl'. Each staff has a treble clef and a key signature of one sharp (F#). The first staff has a tempo marking of 170-3 and a repeat sign. The second staff has a tempo marking of 170-3 and a repeat sign. The third staff has a tempo marking of 170-3 and a repeat sign. The notation includes various note values, rests, and repeat signs.

Mai, the Psychic Girl

Amériques

(or *Bitter Americas*) is a nine-movement work of flexible duration, built up of constantly-varied repeated material shared by all players and performed in moto perpetuo without rests. It is scored for three autonomous groups (each plays at different octaves) of 1-3 pitched percussion or other instruments.

A movement is created by linking all six staves in specific transpositions. It is possible to create new staves by swapping note patterns (but not 'key' signatures) within each pair (2-01 and 02, 2-03 and 04, 2-05 and 06); a further option might be to substitute or add the matching (dyad) material in *Music for a Road Movie*.

Each staff generates 4-16 distinct sections, using transposition, inversion and/or retrograde. Transpositions are shown by the semitone indicators in the table below, where -4 means down a Major 3 and +0 is as written. The sections are performed by the three groups in their own independent order.

Players may elect to omit white (empty-headed) notes, to alternate notes tied by forked stems and to reverse those linked by crossed stems; boxes indicate local repeats. In every case, the notes chosen are played as quavers, where $\text{♩} = \pm 180$. Performers should beware of unusual accidentals, aiding inversion, such as E#.

Amériques

Richard Cooke - Cardiff - 2010
Cardiff - 2010 - Richard Cooke

2-01	2-02	2-03	2-04	2-05	2-06

	2-01	2-02	2-03	2-04	2-05	2-06	PC set
The Katydid's Warning	-2±6	+5	+0+3	+2+3	+2-3	+1-5	5z18i
The Rattlesnake's Revenge	-2±6	+0	+3±6	+2+3	+4-3	+4-2	5z18o
Hunter and Buzzard	+0±6	+5	+0-3	-4	+4-2	±3+4-2	5-19i
The Mounds & the Constant Fire	±6	+5-1	+0+3	+2-4	-2	±3+1-5	5-28o
Pemmican Man and Spider	-2-1	-1	+0+3	+3-4	±2	+1-5	5z38i
Artichoke and Muskrat	+0-1	+0	+0-3	+3-4	±2	+4-2	5z38o
Raccoon and Crawfish	-5±6	±5	+0-3	+0	+4-1	+4-2	5z36i
The Mysterious Butte	-5±6	-3-5	+3±6	+2	+4-1	+4-2	5z36o
Coyote and Porcupine	+0-5	-3-1	+3±6	+4	-2-1	+4-2	5z12=

The image displays musical notation for the piece 'Caring for Country'. It consists of 14 staves, each representing a different movement. The staves are arranged in a grid-like fashion, with some staves having boxes around them indicating local repeats. The notation includes notes, rests, and various symbols like '4-02o', '4-04i!', '4-05o', '4-11i!', '4-12o', '4-13o', '4-14i!', '4-16o', '4-18o', '4-19o', '4-22o', '4-27i!', '4-29i!', and '4-29o'. The notation is written in a style that suggests it is for a multi-movement work, with each staff having its own key signature and time signature.

	4-02	4-04	4-05	4-11	4-12	4-13	4-14	4-16	4-18	4-19	4-22	4-27	4z29	PC Set
Wallaby and Jabiru Dreaming				+0+6			-1-5	-1-5			+2+4		+2+4	6z26=
Gecko and Bandicoot Dreaming				+0+4	+4+0	+0+4			+4+0	+0+4		+0+4		6z28=
Wombat and Cockatoo Dreaming					-5+0	+0-5	+0-5	-5+0	-5+0			+0-5		6z29=
Sun-Woman and Frog Dreaming	+5-5		-5+5				+0+0			+0+0			-4+4	6z37=
Honey Ant and Emu Dreaming			+6+5				-1+0	-1+0					-5+4	6z38=
Kangaroo and Rain Dreaming		-5+6	+6-5		-5+6	+6-5			-5+6			+6-5		6z42=
Waratah and Goanna Dreaming	+5+5				+4+6	+6+4			+4+6		+6+4	+6+4		6z45=
	oi	oi	oi	oi	oi	oi	oi	oi	oi	oi	oi	oi	oi	8z15i


Caring for Country (Richard Cooke, 2009) is a multi-movement work of flexible duration, built up of constantly-varied repeated material performed without rests in moto perpetuo. It is scored for two autonomous groups (one playing an octave below the other) of 1-3 pitched percussion or other instruments.

A movement is created by linking staves, appropriately transposed, from different parts of the score. New movements are feasible, and these, like existing ones, take their titles from Australian dream symbols. Stave 4z15i acts to bridge movements.

A movement thus consists of 2 or more staves which each generate 4 distinct sections, using inversion and/or retrograde, as well as transposition (following the semitone indicators in the table above, where -5 means down a Perfect 4, and +0 as written). These sections are performed by each group in its own pre-agreed order.

Players may elect to omit white (empty-headed) notes and to alternate notes linked by forked stems; boxes indicate local repeats. The notes sounded (always quavers, where $\text{♩} = \pm 192$) are randomly chosen but played in the order notated.

4-01




A musical staff in treble clef with a key signature of one sharp (F#). The notation consists of a half note on G4, followed by a quarter rest, then a quarter note on A4, and finally a half note on B4. A vertical line is drawn between the quarter rest and the quarter note on A4.

4-03


Musical notation for exercise 4-03, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The melody consists of a half note F#4, a quarter note G#4, a quarter note A4, and a half note B4. The bass line consists of a half note F#3, a quarter note G#3, a quarter note A3, and a half note B3. The exercise is marked with a box around the first two measures.

4-06



A musical staff in treble clef with a key signature of two sharps (F# and C#). The notation consists of a whole note chord (F#4 and C#5) followed by a half note chord (F#4 and C#5), and then a whole note chord (F#4 and C#5). A large bracket groups the first two chords.

4-07



4-28

$+0+3-3$

4-08



A musical staff with a treble clef and a key signature of three sharps (F#, C#, G#). The staff contains a whole note chord consisting of F#, C#, and G#.

Elektroika or East of Moscow

(Richard Cooke, 2009) is a multi-movement work of flexible duration, built up of constantly-varied repeated material played without rests in moto perpetuo. It is scored for two autonomous groups (one playing an octave below the other) of 1-3 pitched percussion or other instruments.

A movement thus consists of 2 or more staves which each generate 4 distinct sections, using inversion and retrograde, as well as transposition (following the semitone indicators in the table below, where +0 means as written and -5 down a Perfect 4). The sections are played by the two groups in their own pre-agreed order.

A movement is created by linking staves, appropriately transposed, from different parts of the score. Additional movements may be created, taking their titles, like *Zheleznodorozhnaya*, from sections of the Moscow-Petushki electric railroad. Stave 4-28 serves solely to link movements.

Players may elect to omit white (empty-headed) notes and to alternate notes linked by forked stems; pointed boxes indicate local repeats whilst rounded boxes and crossed stems show that notes may be reordered. All notes should be read as quavers, where $\text{♩} = \text{approximately } 188$.

4-09

4-10

A musical staff in treble clef with a key signature of two sharps (F# and C#). The notes are G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter), forming a 4-10 interval. The notes are grouped by a bracket underneath.

4-17


The musical notation for Example 4-17 is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of the following notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). A rectangular box highlights the segment from the first D4 to the first B4, which includes the notes D4, E4, F#4, G4, and A4.

4-21

4-26

The musical notation for Example 4-26 is written on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The time signature is 2/4. The melody in the treble clef consists of a quarter note F#4, a quarter note G#4, a half note A4, and a quarter note B4. The bass line in the bass clef consists of a quarter note F#3, a quarter note G#3, a half note A3, and a quarter note B3.

4-25

[illegible]

	4-01	4-03	4-06	4-07	4-08	4-09	4-10	4-17	4-20	4-21	4-23	4-24	4-25	4-26	PC Set 6z04= 6z06= 6-08= 6z23= 6-32= 6z48= 6z50= 9-11o
Zheleznodorozhnaya Inconsolable Grief Forest Murmurs Tear of a Comsomol Girl The Woman of the East Auf Brüderschaft Chekhov's Last Words	+4	+6 +1	+2-3	+0+1 +0	+0 +0-1	+0+6	+3+5 +0+3 +0	+4	-3	+0 	+0 +0+5-5 +0+5	-2	+1-5	-5 +2-3 +2 -5-2	

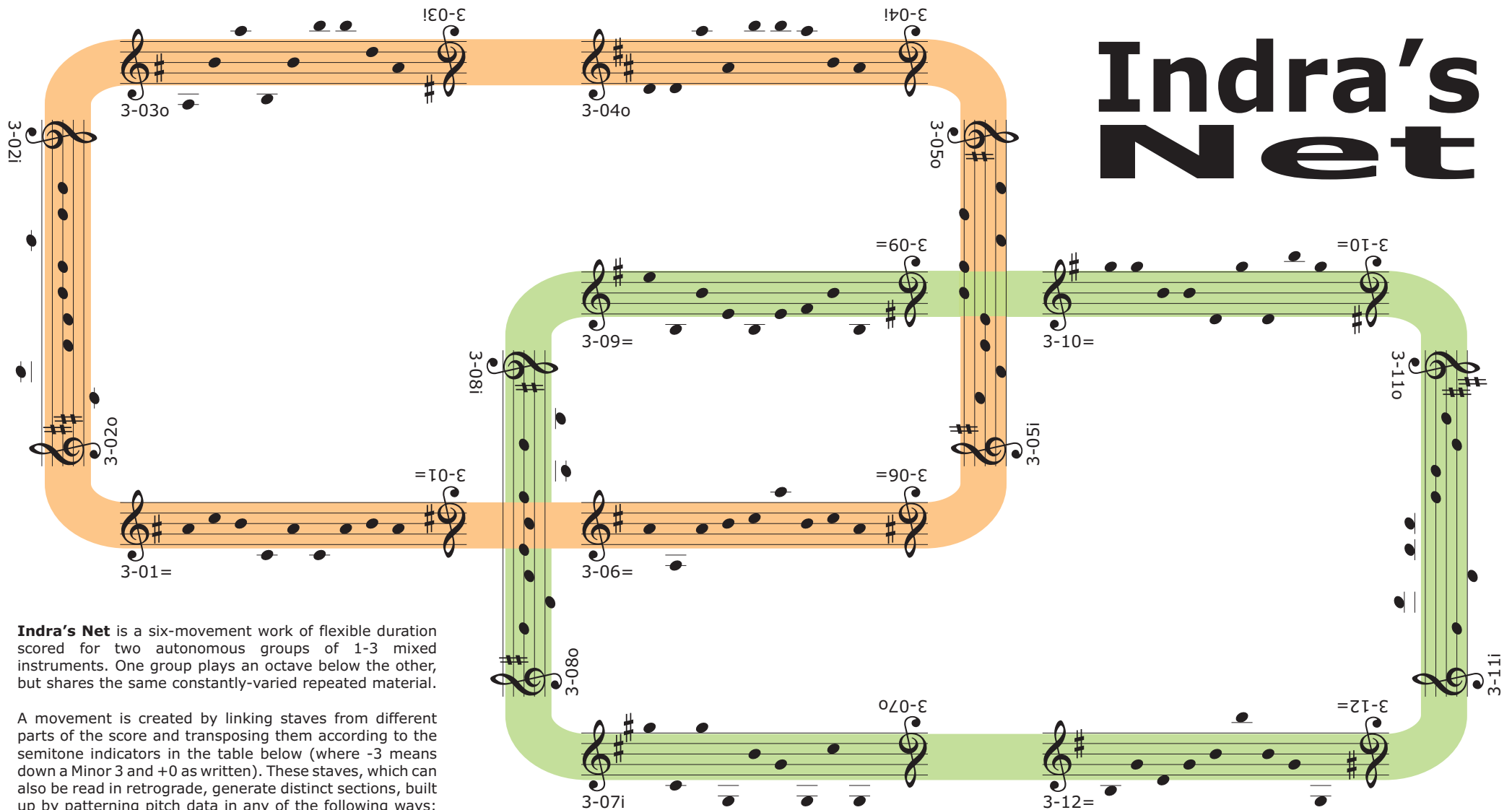
is a multi-movement work of flexible duration, built up of constantly-varied repeated material performed without rests in moto perpetuo. It is scored for two autonomous, groups (one playing an octave below the other) of 1-3 percussion / other instruments.

A movement thus consists of 2-6 staves which each generate 8 or more distinct sections, using transposition (following the semitone indicators in the table above, where -4 means down a Major 3, and +0 as written), inversion and/or retrograde. These sections are performed by the two groups in their own pre-agreed order.

Players may elect to omit white (empty-headed) notes and to alternate notes linked by forked stems; boxes indicate local repeats. In every case, the notes sounded (always quavers, where $\text{♩} = \pm 192$) are randomly chosen but played in the order notated. Performers should take note of unusual accidentals, aiding inversion, such as E#.

	3-01	3-02o	3-02i	3-03o	3-03i	3-04o	3-04i	3-05o	3-05i	3-06	3-07o	3-07i	3-08o	3-08i	3-09	3-10	3-11o	3-11i	3-12	2-01	2-02	2-03	2-04	2-05	2-06	PC set
Mustang Corral											-2+5	+0-5			+0+5				+0±4	-4-5		+0+5			-1+5	6z48
Hooker Cut											+2+5	-1+2				-1+4	-4+5	-2-5			+0+3					6z50
Gasoline Alley		-1+2	-1+2										+0±6	+0±6												6z23
Hydro	-3-5	+1+2	+3+4																+0±4							6z37
Cadillac Ranch		+0-3	+0+3					-1+5	+0±6													-3-4		-1±6		6z13
Dead Man's Curve	-3-4														-1±6											6z41i
Peach Springs															-1-5		+0+5	+0-5		+3-4			+0±6			6z26
Arroyo Parkway				+0-1	-4-5	+2-3	+1+4										+2-3	-3+4				+1±6	+1+4+5	+3-4		7z37

Indra's Net



Indra's Net is a six-movement work of flexible duration scored for two autonomous groups of 1-3 mixed instruments. One group plays an octave below the other, but shares the same constantly-varied repeated material.

A movement is created by linking staves from different parts of the score and transposing them according to the semitone indicators in the table below (where -3 means down a Minor 3 and +0 as written). These staves, which can also be read in retrograde, generate distinct sections, built up by patterning pitch data in any of the following ways:

- 1 **accretion**: gradually extend the line [1, 1..2, 1..3 etc]
- 2 **atrophy**: gradually shorten the line [1..9, 1..8, 1..7]
- 3 **framing**: random frames of 4-6 notes each [r..r+n]
- 4 **shifting**: sequential frames of 4-6 [1234..6789, etc]
- 5 random **start-points**: play notes r..9
- 6 random **end-points**: play notes 1..r
- 7 **culling/extraction**: omit notes at will

The two ensembles play sections in their own pre-agreed order. Note-heads represent quavers, where $\text{♩} = \pm 192$.

Richard Cooke, 2009

	3-01	3-02	3-03	3-04	3-05	3-06	3-07	3-08	3-09	3-10	3-11	3-12	PC Set
Amethysts & Rubies	+1	+2	+1+0	+1		+2	+0		-3		+0+1		5-11i
Garnets & Tourmalines	+1	+0	+1	+2	+1	+0		+2-2			-2	+2±6	5-13i
Jacinths & Adamants		+2	-2+1	-2+1	-3		+6	+2	-3	+1	+1		5z18o
Jaspers & Chalcedonies			-3	-2	-3	+4		+6+2	-3		+6	+2±6	5-30i
Micas & Peridots	+1		+0	+2+1	+1		+0	+2		-3	-3+6		5z38i
Sapphires & Dolomites		-2	-3	-2		+0	+0	+2-2		-3	+6	+2±6	5-26i
or		+2	+1	+2		+4	+4	+6+2		+1	-2	+2±6	5-26i
		o i	o i	o i	o i		o i	o i			o i		7-26o

Phantoms and Reflections

is a work of flexible duration for three or more pitched percussion instruments, built up of constantly-varied repeated material performed without rests in moto perpetuo.

Six of the seven pieces use enharmonic derivatives of the same notes (gacd), which means that new sections can be created by applying the current 'key' signature to staves of other pieces. Beware of unusual accidentals such as b#.

Richard Cooke, 2008

Each

of the seven pieces consists of a single staff prefaced by six possible 'key' signatures which, when combined with inversion and/or retrograde, generate 12 distinct paragraphs or sections. These sections, which are played in a pre-agreed order, are built up from repeated 'culls' of the available pitches; the lead instrument exploits all 12 notes whilst accompanists focus on an inner subset, such as the 5-7 black notes.

In every case, the notes sounded (always quavers, where $\text{♩} = \pm 192$) are randomly chosen but played in the order notated.

#Aakhoe
6z49=/4-26 150 291; 271 25 270

|Xam
6-08=/4-141 221 140; 110 10 10

6z26=
6z26=/4-220 21 26; 221 21 20

Xegwi

#Ungkue
6-29=/4-160 181 270; 07 23 180

!O!ung
6z28=/4-130 110 121; 190! 270

|Xaise
6-32=/4-110 140 220; 221 23 26

g9Xi
6z37=/4-140 191 50; 141 190 291

Blue-Town Blues
7z12=

Skying the Horizon
7z37=

Cobwebs of Sleep
7-17=

Colour of Strength
7-35=

The Hesitant Breeze
7-22=

Mulberry-Fresh Morning
7-33=

A Land of Great Thirst

A Land of Great Thirst

is a work of flexible duration for three or more pitched percussion instruments. It is built up of constantly-varied repeated material performed without rests.

Each of the six pieces contains three staves which, under retrograde and/or inversion, generate 12 distinct sections. These sections, which are played in a pre-agreed order, are built up from repeated 'culls' of the available pitches; the lead instrument is free to exploit all 12 notes whilst ...

accompanists focus on an inner subset, such as the 5-7 filled (black) notes. In every case, the notes sounded (always quavers, where ♩ = ± 192) are randomly chosen and played in moto perpetuo in the order notated.

All six pieces use enharmonic derivatives of the same notes (fgabcde), which means that new sections can be created by applying the current 'key' signature to staves of other pieces. Beware of unusual combinations of accidentals.

Richard Cooke
2008

Walking with Zimbabwe

is a work of flexible duration for three or more pitched percussion instruments. It is built up of constantly-varied repeated material performed without rests.

Each of the 12 pieces contains 3 staves which, under inversion and/or retrograde, generate 12 distinct sections. These sections, which are played in a pre-agreed order, are built up from repeated 'culls' of the available pitches; the lead instrument exploits all 12 notes whilst accompanists focus on inner subsets, such as the 5-7 black notes. In every case, the notes sounded (always quavers, where $\text{♩} = \pm 192$) are randomly chosen and played in moto perpetuo in the order notated.

Each group of 4 pieces employs enharmonic derivatives of the same 5 notes (defgb, efabc OR gabcd), which means that new paragraphs can be created by applying the current 'key' signature to the pattern or 'series' of a bordering staff. Beware of unusual accidentals such as B#.

Richard Cooke
2008

Kekeya
Kekeya
5-26i

Kanganya
Kanganya
5z17=

Mhasha
Mhasha
5-27i

Dzogo
Dzogo
5-21i

Kobvo
Kobvo
5-30o

Kwaba
Kwaba
5-35=

Fekeshe
Fekeshe
5z18i

Dzetu
Dzetu
5z36i

Kwenja
Kwenja
5z37=

Nguma
Nguma
5-23i

Gwedzve
Gwedzve
5-25i

Chokoto
Chokoto
5-14i

A Land Made in Anger

is a work of flexible duration for three or more pitched percussion instruments. It is built up of constantly-varied repeated material which is performed in moto perpetuo, with rests introduced for dramatic effect or in order to end a piece.

Each of the six pieces contains three staves which, under retrograde and/or inversion, generate 12 distinct sections. These sections, which are played in a pre-agreed order, are built up from repeated 'culls' of the available all 12 notes whilst accompanists focus on inner sub-sets, e.g. the 5-7 black notes. In every case, the notes sounded (always quavers, where $\bullet = \pm 192$) are randomly chosen but played in the order notated.

All six pieces employ enharmonic derivatives of the same six notes (fgacde), which means that new sections can be created by applying the current 'key' signature to staves taken from other pieces. Players should beware of unusual combinations of accidentals, which are designed to assist inversion.

Richard Cooke - 2007

The Great White Place of Dry Water
6z26=

Four Finger Rock
6-18i

The Skeleton Coast
6z50=

Stormbird Bay
6-33i

Fish River Canyon
6z45=

Dragon's Breath Cave
6z24o

A Land Made in Anger

The Ghazaliyat of Hafez-e Shirazi

... is a work of flexible duration for 3+ mixed instruments which share the same loosely-repeated material.

Each of the 6 pieces consists of 4 staves which, combined with inversion and retrograde, generate 16 distinct sections. These sections, which are played in a pre-agreed order, are built from 'time' canons with two of the performers playing at half, one-third or one-sixth speed. Thus $\text{♩} = 144 = \frac{72}{48} = \frac{48}{24}$.

Note-heads are usually read as quavers but, within each 'bar', an agreed quota of random notes is lengthened to a crotchet. In addition, notes from the middle section of each bar may be reordered. Beware of unusual accidentals such as c^* .

Richard Cooke - 2006

The Road through Affliction 7-10o

The Giver of Mirth 7-25o

An Army of Sorrows 7z36i

The Poison of Absence 7-19i

A Tribute of Sighs 7-32o

The Song-Bird Fortune 7-11i



An Infinity of White

is a work of flexible duration for 3 or more mixed or heterophonous instruments sharing the same loosely-repeated material.

Each of the 5 pieces consists of a single stave prefaced by 6 possible 'key' signatures which, combined with inversion and retrograde, generate up to 12 distinct sections. These sections, which are played in a pre-agreed order, are built from 'time' canons, with two of the performers playing at half- and quarter-tempo. Note-heads are usually read as quavers but, within each 'bar', an agreed quota of randomly-chosen notes are lengthened to a crotchet, and the middle 2-4 notes may be shuffled. Beware of some unusual accidentals.

Richard Cooke - 2006

Lulled by Zephyrs

Each of the 12 pieces consists of 4 staves which, combined with inversion and retrograde, generate 16 distinct sections. These sections, which are played in a pre-agreed order, are built from time canons with two performers playing at slower tempo, as shown by the following metronome markings.

Use 1 of the 4 sets of ratios per piece; one player changes tempo between sections.

Ratios

Note-heads are usually read as quavers but, within each 'bar', an agreed quota of randomly-chosen notes are lengthened to a crotchet. In addition, the notes from the middle section of each bar may be reshuffled.

Richard Cooke - 2006

Tempi (crotchet=)

144=72/48=48/24	6:3:2
144=72/36=36/18	8:4:1
144=96=72/48/24	6:4:3
144=96/48=32/16	9:6:2

6:3:2	6:3:1	6:2:1
8:4:1	8:2:1	8:4:2
6:4:3	6:4:1	6:4:2
9:6:2	9:3:2	9:3:1

Buss Creek

6-33i

Cob Island

6-35=

Lantern Marshes

6z42=

Tinker's Walk

6z50=

Great Dingle Hill

6z28=

Blackstakes Reach

6z37=

Two Pond Wood

6z45=

Sallow Walk Covert

6z26=

Shingle Street

6z29=

Moneytree Clump

6z13=

Silverlace Green

6z48=

Chantry Point

6-33o

Feuertaufe
6z10o

Angststurm
6-05o

Zagen
6z25i

Freudenhaus
6-11i

Kampfflur
6-09o

**Death-
Snares &
Hell-Sorrows**

is a work of flexible
duration for 3+ mixed
instruments sharing the same
loosely-repeated material.

Each of the 12 pieces consists of 4 staves which,
combined with inversion and retrograde,
generate 16 distinct sections. These
sections, which are played in a
pre-agreed order, are built
from 'time' canons
with two of the
performers
playing a t

Werttod
6-18o

Urwanderung
6z12i

Weltwehe
6z40i

Triebkrieg
6-27i

Patrouille
6-34i

Zwist
6-22i

half
, one-
third or one-
sixth speed, where
 $=144=72/48=48/24$.

Note-heads are usually read as
quavers but, within each 'bar', an
agreed quota of randomly-chosen notes are
lengthened to a crotchet. In addition, notes from
the middle section of each bar may be
reordered. Players need to be aware of
some unusual accidentals, aiding
inversion, such as c⁺.

Granaten
6-30i

Richard
Cooke
2006

- Note Patterns**
- 1 **accretion**: gradually extending the line from 1 to 12 notes
 - 2 **atrophy**: shortening the line [1..12, 1..11, 1..10 etc]
 - 3 **shifting**: sequential frames of six [1..6, 2..7, 3..8 etc]
 - 4 **framing**: playing random frames of six notes [r..r+5]
 - 5 random **start-points**, playing notes r..12
 - 6 random **end-points**, playing notes 1..r
 - 7 **culing/extraction**: omitting notes at will

Vehicles & Replicators

is a work of flexible duration for 2-4 pitched percussion instruments which share the same constantly-varied repeated material.

Each of the three movements consists of three staves which, when combined with inversion and/or retrograde, generate 12 distinct paragraphs or sections. These sections are constructed by patterning pitch data, not too rigorously, in the 7 ways listed above.

Notes are played as quavers, where \bullet = circa 192, in moto perpetuo and without rests.

Richard Cooke - 2005

Horn and
Hardart Automat
7-04i

Baby Doll Lounge
7-09i

Revolving Doors
7-04o

Tales from a Time of Disturbance

is an 8-movement work of flexible duration for 2-4 string and percussion instruments which share the same constantly-varied repeated material.

Each movement consists of 4 staves which, combined with inversion and retrograde, generate 16 distinct sections. Played in a pre-agreed order, these sections are built up by patterning pitch data in a variety of

- 1 **accretion**: gradually extending the line [1, 1..2, 1..3 etc]
- 2 **atrophy**: gradually shortening the line [1..9, 1..8, 1..7, 1..6]
- 3 random **start-point**: play notes n..9
- 4 random **end-points** [1..n]
- 5 **framing**: random frames of 4-6 notes each [r..r+n]
- 6 **shifting**: sequential frames of 4-6 [1..4>6..9 or 1..6>4..9 or 1..5>5..9]
- 7 **culling**: omitting notes at will

Notes are played as quavers, where = ± 192, in moto perpetuo without rests.

Richard Cooke - 2005



is an 8-movement work of flexible duration for 2-4 string and percussion instruments which share the same constantly-varied repeated material. Each movement consists of 4 staves which, combined with inversion and retrograde, generate 16 distinct sections. Played in a pre-agreed order, these sections are built up by patterning pitch data in a variety of

Tales from a Time of Disturbance

- 1 **accretion**: gradually extending the line [1, 1..2, 1..3 etc]
 - 2 **atrophy**: gradually shortening the line [1..9, 1..8, 1..7, 1..6]
 - 3 random **start-point**: play notes n..9
 - 4 random **end-points** [1..n]
 - 5 **framing**: random frames of 4-6 notes each [r..r+n]
 - 6 **shifting**: sequential frames of 4-6 [1..4>6..9 or 1..6>4..9 or 1..5>5..9]
 - 7 **culling**: omitting notes at will
- = Notes are played as quavers, where = ± 192, in moto perpetuo without rests.
- Richard Cooke - 2005

The Ocean
of Storms

Nũndä that Dwells in the Night

is a two-movement work of flexible duration,
for 2-4 pitched percussion instruments.
It is built up of constantly-varied
repeated material performed without
rests in 'moto perpetuo'

Each piece contains three
staves which, under
inversion and/or
retrograde, generate
twelve distinct
paragraphs or
sections.
Performers
should repeat

these
sections,
which may
be freely
transposed, in a
pre-agreed order.
White (empty-headed)
notes may be omitted
and boxed material may be
repeated at will. All notes
should be read as quavers,
where $\text{♩} = \pm 192$.

Richard Cooke - 2005

The Lake of
Tenderness

Resonate of Music

is a two-movement work of flexible duration, for 2-4 mixed instruments. It is built up of constantly-varied repeated material, shared by all players and performed without rest in *moto perpetuo*. Movement 2 is the inversion of 1 (perhaps transposed and read by turning the page upside down).

In each movement, players repeat the 15 staves in a pre-agreed order.

The Streets of Your Glances

The Woods of Our Meeting

They may also elect to omit 'white' (empty-headed) notes and to alternate notes linked by forked stems. Pointed boxes indicate local repeats; rounded boxes and crossed stems allow notes to be reordered. Within a movement, a staff may also be played in retrograde (from right to left).

Um ensaio de Charles Robert Anon

7z12=

Odes de Ricardo Reis

7-15=

Um livro de Bernardo Soares

7-33=

Espelhos fantásticos

is a work of flexible duration for three or more pitched percussion instruments. It is built up of constantly-varied repeated material performed without rests in *moto perpetuo*. All seven pieces use enharmonic derivatives of the same 5 notes (gabcd), which means that new sections can be created by applying the current 'key' signature to staves of other pieces. This feature will help to explain some highly unusual accidentals, such as $b\sharp$.

Richard Cooke - 2005

Traduções do Herr Prosit

7-22=

Each of the seven pieces consists of a single stave prefaced by six possible 'key' signatures which, when combined with inversion and/or retrograde, generate 12 distinct paragraphs or sections. These sections, which are played in a pre-agreed order, are built up from the varied repetition of the stave, where white/empty note-heads allow notes to be omitted, forked stems indicate a choice of notes and frames or boxes permit local repeats.

In every case, the notes sounded (always quavers, where $\text{♩} = \pm 192$) are played in the order notated.

Conselhos do Professor Trochee

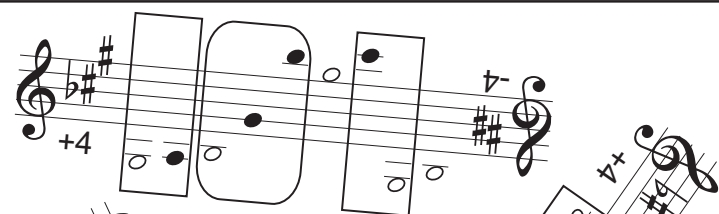
7-34=

7z17=

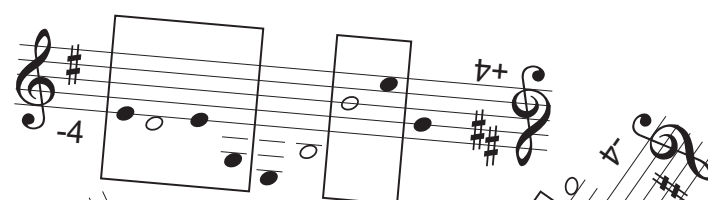
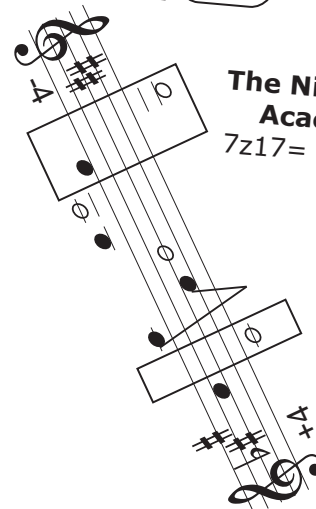
Um conto de Alexander Search

7z37=

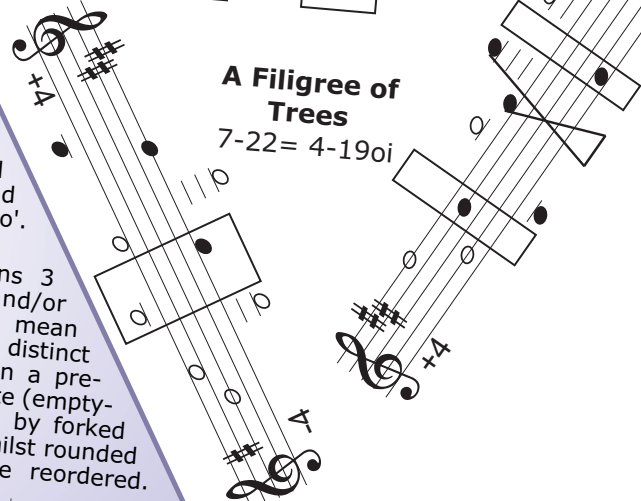
O diário de Vicente Guedes



**The Night of
Acacias**
7z17= 4-04oi



**A Filigree of
Trees**
7-22= 4-19oi



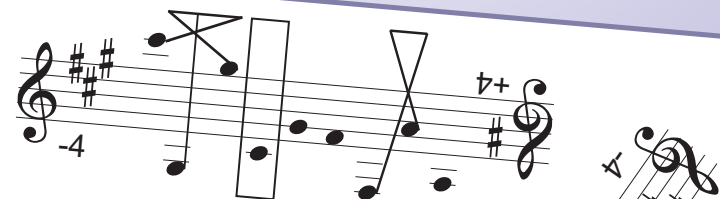
**Dome
of the
Temple of
Happiness**

is a work of flexible duration, for 2-4 pitched percussion instruments. It is built up of constantly-varied repeated material which is performed without rests in 'moto perpetuo'.

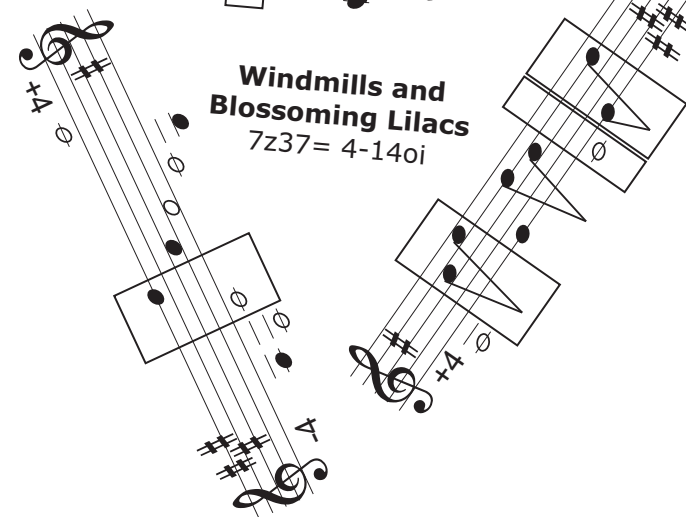
Each of the 3 movements contains 3 staves which, under inversion and/or retrograde plus transposition (+/-4 mean up/down a Major 3), generate up to 24 distinct sections. Players repeat these sections in a pre-agreed order, varying them by omitting white (empty-headed) notes and alternating notes linked by forked stems. Pointed boxes indicate local repeats whilst rounded boxes and crossed stems allow notes to be reordered.

All notes should be read as quavers, where $\text{♩} = \pm 192$.

Richard Cooke - 2004



**Windmills and
Blossoming Lilacs**
7z37= 4-14oi



Forking Paths and Earthly Delights

is a 9-movement work of
flexible duration, for 2-4 pitched
percussion instruments, built up of
constantly-varied repeated material.

In each movement the nine staves are
reiterated to generate nine distinct
sections, which are played in a
pre-agreed order.
Performers may
choose to omit

Un sipario di cipressi

Un fazzoletto di terra

Un ventaglio di collini

Una fascia di pioppi

Un ciuffetto di querce

Una cornice di castagni

Una manciata di rocce

Un sfondo d'alberi annosi

Briciole del passato

white
or empty-
headed notes and
to alternate those linked
by forked stems. Pointed boxes
indicate local repeats; rounded boxes
and crossed stems allow note-reordering.

All notes should be read as treble clef quavers,
where $\text{♩} = \pm 192$, and are performed
without rests in moto perpetuo.

Richard Cooke
2 0 0 4

Abstracts & Chronicles

is a five-movement work of flexible duration, scored for 2-3 pitched percussion instruments and built up of constantly-varied repeated material.

In each movement, players perform the 9 staves in a pre-agreed order. They may also elect to omit 'white' (empty-headed) notes and to alternate notes linked by forked stems. Pointed boxes indicate local repeats; rounded boxes indicate local repeats; rounded boxes and crossed stems allow notes to be reordered.

All notes should be read as treble clef quavers, where $\downarrow = \pm 192$, and performed without rests in 'moto perpetuo'. Staves may be transposed up or down a tritone without affecting the global harmony, pc set 8-09.

Richard Cooke 2004

Des signes fortuits 6-05i

Les promesses des lendemains meilleurs 6-30i

Douce illusion 6-180

Le bonheur dans le lointain 6z43i

Le point de départ 6z41i

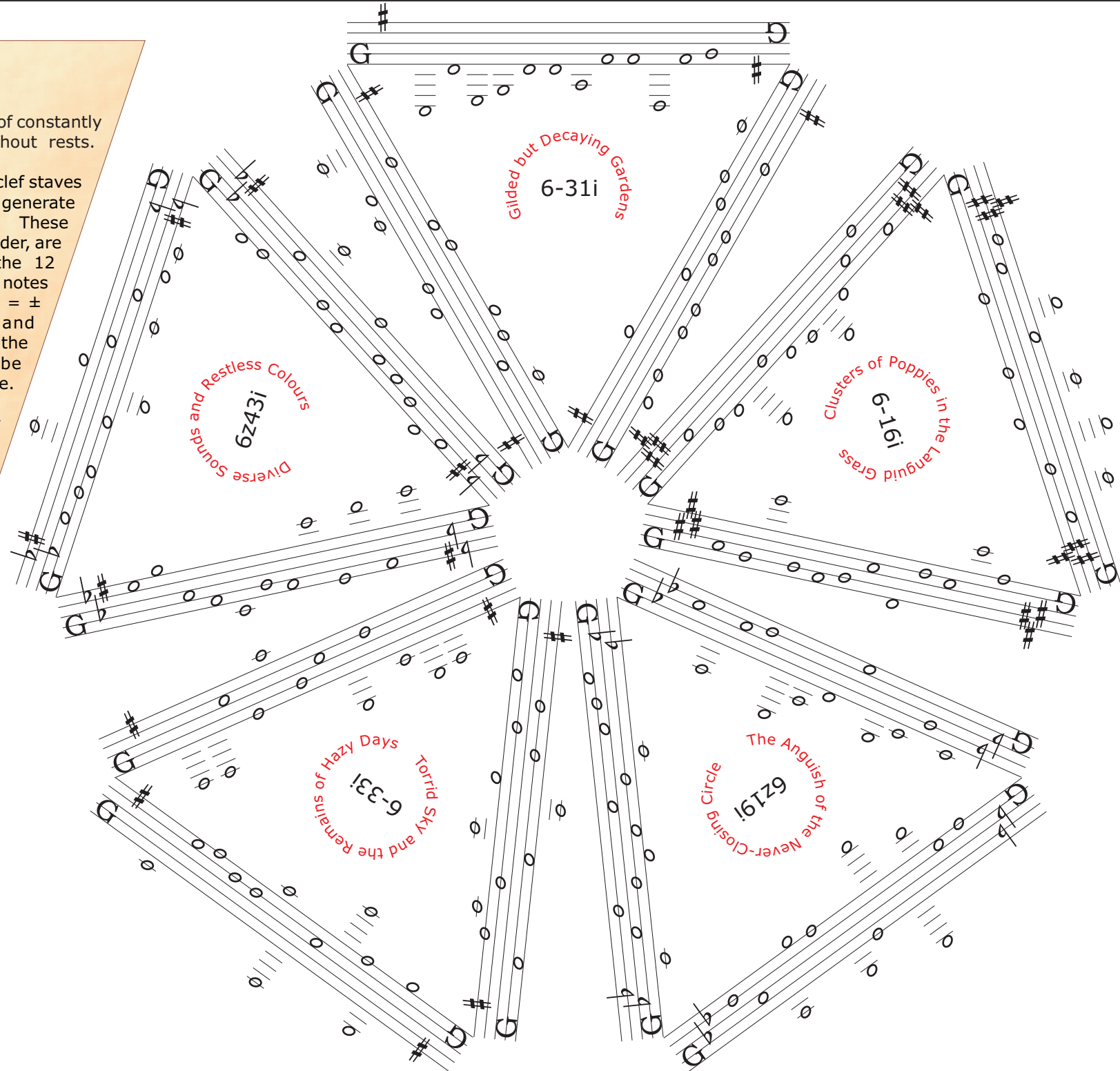
Augur of Autumn

is a piano work of flexible duration, built up of constantly varied repeated material performed without rests.

Each of the 5 pieces contains 3 G/treble clef staves which, under inversion and retrograde, generate 12 distinct paragraphs or sections. These sections, which can be played in any order, are built up from repeated 'culls' of the 12 available pitches; in every case, the notes sounded (always quavers, where $\text{♩} = \pm 192$) are randomly chosen and performed in 'moto perpetuo' in the order notated. Rests may be inserted for effect or to end a piece.

All 15 staves employ enharmonic derivatives of the notes c, d, e, f, g and a, which means that additional movements and extensions can be created by exchanging note-patterns and 'key' signatures.

Richard
Cooke
2003



RIDDLES AND KENNINGS

is a keyboard work of flexible duration, built up of repeated material played without rests, with the performer striving for constant variation.

Each of the four pieces consists of a single stave prefaced by six possible clef/'key' signatures which, combined with inversion and retrograde, generate 12 distinct paragraphs or sections. These sections are built up from repeated 'culls' of the 12 available pitches; in every case, the notes sounded (always quavers, where ♩ = ± 192) are randomly chosen and performed in 'moto perpetuo' in the order notated. Rests may be inserted for dramatic effect.

Two additional movements can be created by switching the note-patterns of 7-15 and 7z37.

Richard Cooke - 2003

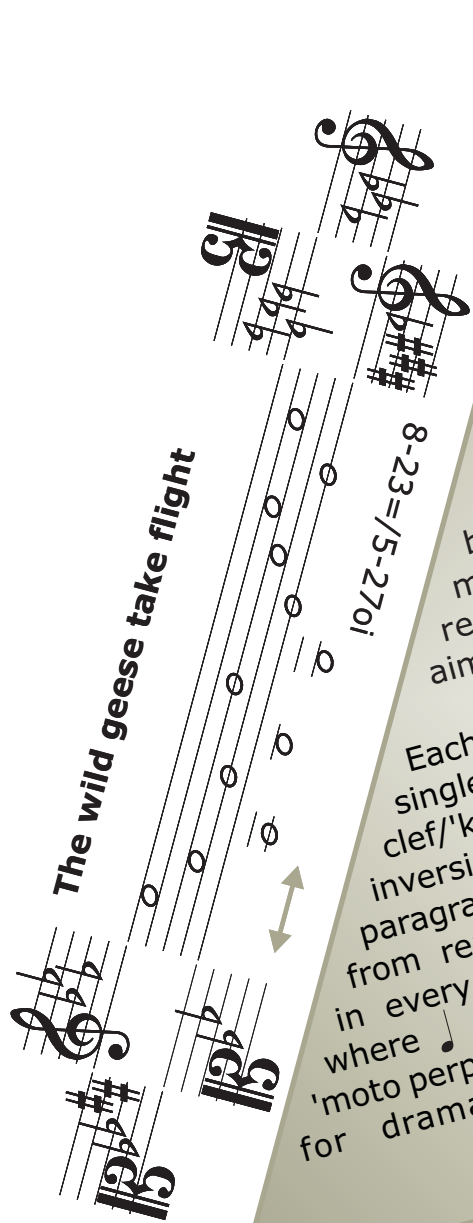
The Storm of Sheltering Shields
7-01=/4-03+11+10

The Daughter of Night
7-22=/4-16+18+27

The Hoard-Hold of Heroes
7-15=/4z29+13+19

The Comfort of Serpents
7z37=/4-22+14+12

The wild geese take flight



8-23=/5-27oi

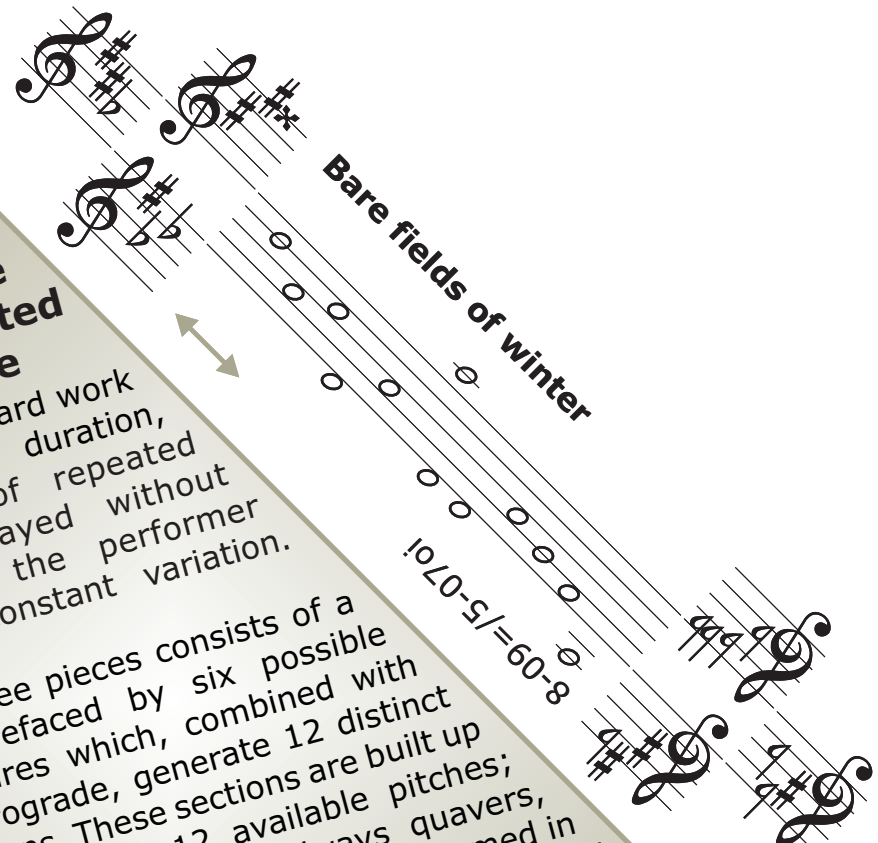
Days of the Appointed Time

is a keyboard work of flexible duration, built up of repeated material played without rests, with the performer aiming for constant variation.

Each of the three pieces consists of a single staff prefaced by six possible clef/'key' signatures which, combined with inversion and retrograde, generate 12 distinct paragraphs or sections. These sections are built up in every case, the notes sounded (always quavers, where $\text{♩} = \pm 192$) are randomly chosen and performed in 'moto perpetuo' in the order notated. Rests may be introduced for dramatic effect or in order to end the piece.

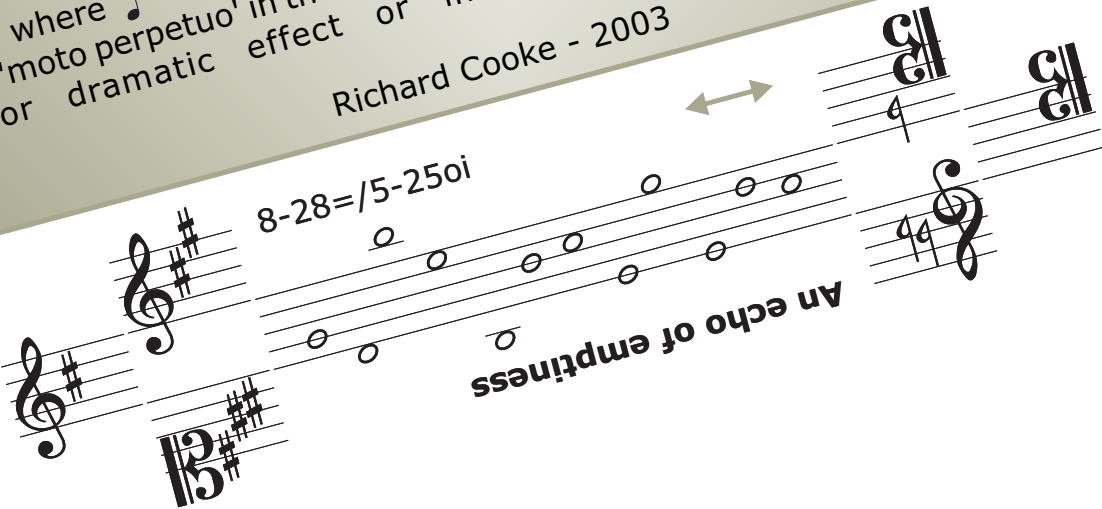
Richard Cooke - 2003

Bare fields of winter



10/10=/5-07oi

An echo of emptiness



8-28=/5-25oi

Incroyables Saharas

is a keyboard work of flexible duration, built up of repeated material played without rests in moto perpetuo, with the performer striving for constant variation.

Each of the four pieces contains three staves which can be played in any order; these form a section or paragraph based on repeated 'culls' of the twelve available pitches.

Richard
Cooke
2002

In every case, the notes sounded (always quavers, where $\text{♩} = \pm 192$) are randomly chosen and notated. Material can be played in retrograde or inversion, or transposed according to the semitone indicators placed after the pitch-class name; rests may be introduced for dramatic effect or in order to end the piece.

Une ville accablée de chaleur
7z17=

Un horizon de terrains nus
7-22=

Un pays de montagnes
7-34=

Un pays de dimension inconnue
7z12=

A Forest of Spontanities is a 4-movement keyboard work of flexible duration, built up of repeated material played without rests, with the performer aiming for constant variation.

Within a piece, staves may be played in any order. Each 'bar' or stave forms a section or paragraph based on repeated 'culls' of the available notes. In every case, the notes sounded (always quavers, where $\text{♩} = \pm 192$) are randomly chosen, different each time and performed in 'moto perpetuo' in the order notated; rests may be introduced to end a piece. Whilst written in treble clef, staves may move up or down one or more octaves; in addition, two entire pieces (marked -5/+5) may be transposed down/up a Perfect 4.

Richard Cooke
2 0 0 2

Im Tiefen Wald 5-270 -5

Im Forsthaue 5-271 +5

Im Zauberkreise 5-291

In der Wolfsschlucht 5-201

Book of the Hidden Chamber

[illegible]

Hieroglyphs & Spells is a four-movement work of variable duration for solo keyboard. Each piece or 'book' contains 15-24 staves, some of which they share, as shown above by the overlapping frames. Other page divisions are permissible and might take titles such as *Book of Gates* or *Book of the Celestial Cow*.

Each 'bar' or stave builds up into a section or paragraph based on repeated 'culls' of the available notes. In every case, the notes sounded (always quavers, where ♩ = ± 192) are randomly chosen, different each time and performed in 'moto perpetuo' in the order notated. Rests may be inserted to end a piece.

Within a piece, staves may be played in any order, but it is good to juxtapose material at a different level/register or with contrasting 'sweep' (the distance in semitones from the lowest to highest note) and 'turbulence' (the total in semitones, shown after the pc set-name, of leaps between consecutive notes).

Whilst written in treble clef, staves may move up or (especially) down one or more octaves. Seventeen staves, indicated by an asterisk in front of the pitch-class set-name, may be transposed by smaller intervals, provided that the global harmony remains consistent.

Richard Cooke, 2001

**The
Island
of Apples
Called Fortunate**

is a 4-movement keyboard
work of flexible duration, built up
of constantly-varied repeated material
which is performed without rests.

Within a piece, staves may be played in any order. Each
'bar' or stave forms a section or paragraph based on
repeated 'culls' of the 12 available notes. In every case, the
notes sounded (always quavers, where $\text{♩} = \pm 192$) are
randomly chosen, different each time and performed in
'moto perpetuo' in the order notated;

rests can be introduced to end a piece.
Whilst written in treble clef, any stave
may be transposed up or down
one or even more octaves.

Richard Cooke
2 0 0 1

The Hill of Three Shouts 6z46i

The Branch of White Silver 6-330

The Plain of Two Mists 6z50=

The Wall of Whispers 6z47i

Au pays des mangeurs de lotus

Two staves of musical notation. The top staff features a series of notes with stems that are crossed, indicating a specific playing technique. The bottom staff consists of a series of notes with stems that are grouped by brackets, suggesting a 'loop' or repetition of material.

A Sea of Uncertainties

is a solo keyboard work of flexible duration. Each of the 4 movements is built up of repeated (or paraphrased) material performed without rests, with the player aiming for constant variation.

Les vents de l'ouest

Two staves of musical notation. The top staff shows a series of notes with stems that are grouped by brackets, indicating a 'loop' or repetition of material. The bottom staff consists of a series of notes with stems that are grouped by brackets, suggesting a 'loop' or repetition of material.

The 5 staves of each piece comprise 2 types of material. The middle staves contain 'black' quavers which are always played and 'white' ones which may be omitted; where linked by forked stems, only one of the notes should sound. Crossed stems permit notes to be reordered whilst the 'loop' symbol indicates groups of 2 to 5 notes which are susceptible to further repetition.

$\text{♩} = \pm 192$

The outer staves consist of 'white' quavers only; roughly one-third of these should be omitted at each repetition, the notes played being randomly chosen and different each time. A staff may be read in its entirety or broken down into 3 to 5 segments as suggested by the beams above or below. On revisiting a staff, the performer should take care to employ a different type of segmentation.

Les bœufs du soleil

Two staves of musical notation. The top staff shows a series of notes with stems that are grouped by brackets, indicating a 'loop' or repetition of material. The bottom staff consists of a series of notes with stems that are grouped by brackets, suggesting a 'loop' or repetition of material.

The music should be read in treble clef but whole sections may be transposed up or down a tritone or octave. The tempo may fluctuate freely.

Richard
Cooke
2 0 0 1

PC Sets:
8-25=7-15=
5z36i 4-18i
5-33= 4-25=
5-15= 4-05i
5-30i 4-19i

Les filles d'Achéloos

Two staves of musical notation. The top staff shows a series of notes with stems that are grouped by brackets, indicating a 'loop' or repetition of material. The bottom staff consists of a series of notes with stems that are grouped by brackets, suggesting a 'loop' or repetition of material.

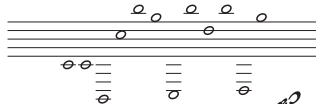
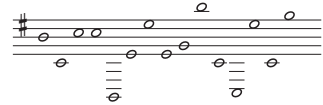
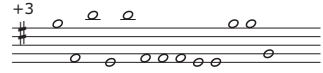
Quelli che vanno - Ballerina ossessiva -
Bastilles & Engines
 Cio' che m'ha detto il tram
 ♩ = ±192

Bastilles & Engines
 is a solo keyboard work of variable duration which can be played as one continuous or 3 single movements. Each piece is built up of repeated material performed without rests; the player should aim for constant variation, reiterating staves whilst omitting 'white' (empty-headed) quavers at will. The music is usually read one octave below treble clef.

The small centre stave serves as a bridge in the 1-movement version and is played at pitch and/or a Major 3 above. Elsewhere, stems pointing upwards indicate 6-note figures which can be used as focal points to end a piece. Here, both black and white notes can be omitted and rests introduced.

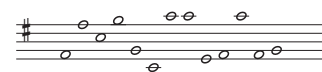
Richard Cooke, 2000

Pitch-Class Sets (9-12=): 7z37= 3-03oi
 4-03= 4-07= 4-17=; 7-22= 3-04oi 4-07=
 4-08= 4-20=; 7z17= 3-11oi 4-17=
 4 - 2 0 = 4 - 2 6 =

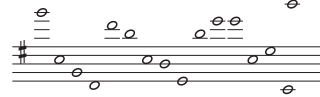


Caravan & Robber Stories

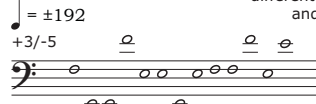
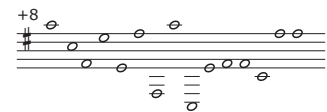
is a keyboard work of flexible duration, built up of repeated material played without rests, with the performer aiming for constant variation. It may be played as one continuous or three single movements, with the isolated stave (pitch-classes



The music should be read in bass clef or one octave higher. Each stave forms a paragraph built up from repeated 'culls' or abstracts of the 12-15 available pitches. In every case, the notes played (always quavers) are randomly chosen, different each time, and performed in 'moto



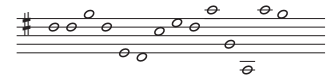
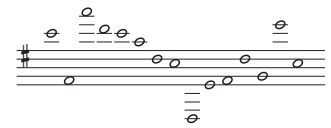
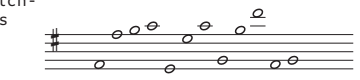
Casida de la mujer tendida
per -petuo' in the order notated.



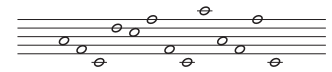
(7)

E and F) acting as a bridge or coda.

Caravan and Robber Stories

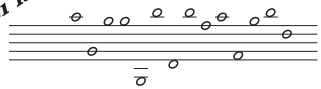


Casida del llanto
Eight of the bars may be transposed according to the semitone indicators shown above stave, where +3 = raise a Minor 3, etc. Rests may be inserted for dramatic effect or in order to end the piece.

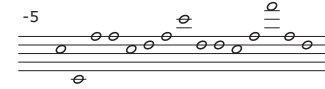
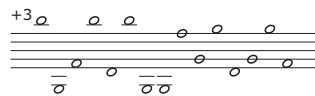


PC Sets: (7-32)

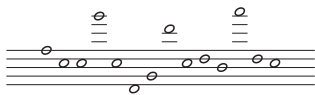
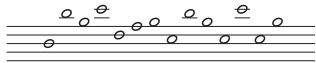
6z29; 5z18 5z18i
5-31 5-31i 4-12i
4-13 4-13i 4-27i



6z19i; 5-16i 5z17
5-22 4-03 4-07
4-19 4-20 3-04



6z25i; 5-20i 5-23
5-25 5-29i 4-10
4-14 4-16 4-27



Richard Cooke, 2000



Transports & Ecstasies

is a three-movement work of flexible duration for solo keyboard, built up of repeated material performed without rests in moto perpetuo.

The sun puts on dancing shoes

Heat and summer haze

The performer should aim for constant variation, repeating staves in both part and whole. S/he may further elect to reiterate boxed material, omit 'white' (empty-headed) notes or note-groups and to alternate notes joined by forked stems.

The music is normally read 1-2 octaves below treble clef but staves may also be transposed according to the semitone indicators shown below the tempo markings (thus ± 4 means up or down a Major 3 etc).

Earth cracks in places

Richard
Cooke
1999

PC Sets:
6 - 20 =
4 - 20 =:
6 2 4 9 =
4 - 17 =:
5 - 2 7 i
4 - 2 6 =

$\text{♩} = 192$
 $\pm 3 \pm 4$

$\text{♩} \geq 192$
 $\pm 4 \pm 5$

$\text{♩} < 192$
 $\pm 3 \pm 5$

4-12i	15i	2o	5i	15o	12o	3=	21=	11o	11i	10=	13o	13i	8=	27i	29i	27o	29o	16i	22i	26=	PCSet	Città...
0 a	0 a	0 B	0 a	0 b	0 a	0 B	-3 a	-1 C	+3 C	+1 C	+3 a	+3 a	+3 b	+4 c	+6 a	+4 c	+2 a	+6 a	+4 a		7-01=	dei tragitti diversi
+1 d	-1 b	+2 b	-1 b	+3 b	+1 d		-5 +1 cd	+3 b	-2 b												7-33=	dalla polvere giallina
+5 a	+3 A			+5 b	+6 D	+4 b				+3 C	-4 a	+6 D	+3 D	-4 A	-4 a	+3 C				+5 C	7-31i	di milioni d'occhi
		-5 b	+4 a	+4 a	-2 a	-4 b		-2 c				-5 b	+1 a		-5 a	-5 a	+5 c			-2 c	7-21o	a forma di medusa
							0 a	0 C	0 C	0 D	0 b	0 b	0 b	0 a	0 a	0 a	0 b		0 D	0 D	7-35=	dell'armonico disegno

q = 132 = 66

In the melody layer, element codes indicate 3 permissible types of focus:
a/A all players focus on (repeat) the same single element.
The piece has 5 element versions (cities), c/C d/D players' sections must be formed by trans-mix (simultaneously planned before each performance) elements of the 2-3 elements ance and should material. These which share the take into account transpositions, same letter voice-leading, shown at head b/B play these the number of it.

Cities of the Here-Below and foot of the elements, along- ches (1-3) shared. The descant layer consists is a work of flexible duration page, are aligned side others, only by elements and of semiquaver arpeggios and instrumentation built to the lefthand in passages of the similarity or ranging over 2-3 octaves. up of repeated material edge of the rapid change. otherwise of mel- Patterns of 4 (1232, 1213, normally 3 performers, of raise a Major 3 positions of the notes without should contrast with that whom one plays at half etc. No more than element or stems to a heard in the melody. 7-33= shared by all (4-5) players. relevant stave Capital letters' odic direction. 1323 etc) dominate the It consists of 2 types of and are notated indicate that Melody material arrangement of elements material which may be in semitones, there exist 1 (A may be varied by and notes within them, loosely termed 'harmony- where 0 = as C) or 2 (B D) lengthening 1 or though the type of focus melody' (21 larger staves for written and +4 = other trans- more of the 'white' used (convergent/diffuse) normally 3 performers, of raise a Major 3 positions of the notes without should contrast with that whom one plays at half etc. No more than element or stems to a heard in the melody. 7-33= speed) and 'descant' 3 versions of the group within the crotchet, creating. Players assume treble clefs (9 short staves of open- work should be global harmony distinct rhythmic but are free to shift register. ended, ascending and/or played in a single of the version in patterns with descending arpeggios). performance. question. each repetition.

*other transpositions exist

3-10=	8i	5o	5i	2o	8o	2i	7o	7i	PCSet
+3	-3	+3	+3	-1*	-3	-5*	-4*	+6*	7-01=
+4	-2*	+6	+2	+2	+2*	-6	-6	-3	7-33=
-3*	+2*	+2*	-6*	+3*	+3*	-1*	-2*	-4*	7-31i
+1	+1	-5	-5	-5	-5	+3	+3	-2	7-21o
0	0	0	0	0*	0	0*	0*	0*	7-35=

Richard Cooke, 1998

A Corridor of Time

is a work of flexible duration and instrumentation, built up of repeated material shared by all (4-6) players. It is cast in terms of 3 basic movements ('carriages'), each of which is composed of 2 starkly contrasting types of texture. Lower stave material is percussive; players are synchronised and continually repeat phrases in part or whole. The 3 longer staves are quasi-improvised, with randomly-placed snatches of melody embodying pronounced (de)crescendos. The overall sound-world suggests a train hastening through a landscape of mysterious objects.

Each stave allows (usually) 4 different harmonies since forked-stemmed note-pairs permit a choice of pitches: players should stay with their selection for several repetitions. Elsewhere, note-groups with 'empty' note-heads may be optionally omitted. Harmonically, the work explores pitch-class sets closely related to, whilst not included in, the whole-tone scale. New movements may be created by transposing the whole of movement 2 down a Major 2 or upper parts of other movements up or down a tone (+2 or -2, as shown). Players should assume treble clefs throughout but they are free to shift octave/register.

Pitch-Class Sets: (8-21) 7-08 7-33 7-34

5-08 -09oi -13oi -26oi -28oi 4-02oi -05oi -12oi -19oi 3-02oi -03oi 5-09oi -13oi -24oi -26oi -28oi -30oi 4-11oi -19oi z15oi z29oi 3-04oi -05oi 5-34 -24oi -26oi -28oi -30oi 4-16oi -19oi -22oi -27oi 3-07oi -11oi

$J = 144 = 72$

A Tower with Terrass Round is a work of flexible duration and instrumentation built up of repeated material shared by all (4-6) players. It consists of 2 types of material which may be loosely termed 'harmony-melody' (11 lower staves for 3-4 performers, of whom 1 plays at half speed) and 'descant' (2 upper staves of open-ended ascending and/or descending arpeggios).

The 11 tetrads of the melody layer combine to create a 7-note harmonic field which, through a series of transpositions, transforms into 3 other fields. Transpositions are notated above stave in semitones (+4 = raise a Major 3 etc) and for each new section of the piece players together move on to the first, second or third set of transpositions.

The order of the sections for the entire piece must be agreed before each performance. The original (zero) transpositions should be seen as the most important, with this section acting as a kind of refrain.

Harmonically the work explores pc sets containing large numbers of major/minor triads. Players should assume treble clef but are free to shift register.

Pitch-Class Sets (9-12): 7-22 7-17 7-26oi 5-32oi 4-3 4-7 4-17 4-20 4-2 4-15oi 4-18oi 4-27oi



Carnival of Pantomony and Lies

work of flexible duration and instrumentation built up of repeated material shared by all (3-6) players. It consists of 3 types of material which may be loosely termed 'harmony' (8 inner staves assigned to 2 percussion instruments), 'descant' and 'melody' (top and bottom staves).

The 8 tetrads of the harmony layer combine to create a 7-note harmonic field which, through a series of transpositions, transforms into 6 other fields. These transpositions are notated above stave in semitones (+4 = raise a Major 3 etc) and where there is a choice (e.g. -5 -2 +1 +4), the 2 players make different selections. The resulting aggregate harmonies underpin the various sections of the piece and need to be agreed before each performance: the original (zero) transpositions are the most important since the section they constitute acts as a kind of refrain.

Empty note-heads in the harmony show dyad pairs that can be omitted to create a hybrid

Descant and melody layers are essentially decorative. They employ independent tempi (crotchet = 192 and 108 respectively) but choice of pitches and transpositions should reflect the harmony of the current section. Crossed stems in the descant indicate that only 1 of the 3 notes should be played and, in the melody, that the 2 notes may sound in either order.

The harmonic structure of the piece may be likened to a kaleidoscope with new sections formed by shifting and recombining elements.

The 7 harmonic areas share only 3 pitch-classes (A C and E) as if the piece is examining A Minor tonality from seven different viewpoints. Players should assume treble clefs but are free to shift octave/register.

PC Sets (9-10): 7-32oi 7-10i 7-16oi 7-19i 7-25i 7-28i: 5-3 1oi: 4-12oi 4-13oi 4-18oi 4-:

+3 +4 etc

Richard Cooke, Parma, 1998 - Musica metafisica - 4 open-form pieces

Streets & Broad Spaces

which permit performers choice in the shaping and ordering of events

$J = 144 = 72 = 36$

is a work of flexible duration and instrumentation built up of repeated material which is shared by all (4-6) players. The 16 staves correspond to 16 sections, the order of which should be agreed before each performance: players will tend to juxtapose sections which are well-separated on the score or which hold only 1 or 2 pitches in common.

Normally 3 players are assigned to a 'melody' layer and the others to a 'descant'. Melodies are patterns of 6/8 created by sustaining any 2 of the 4 quavers (different each time) to a crotchet, with 1 or more performers playing at half and/or quarter speed as in a canon by augmentation. Crossed stems show that notes may be reordered but for the most part smooth outlines are preferred. Descants consist of patterns of 6/8 with notes played in sequences such as 432123/421321 or semiquaver chromatic glissandi (D-G/G-D).

Harmonically the work explores 'diatonic' tetrads within a chromatic context. Optional transpositions (notated above stave in semitones, with +5 meaning raise a Perfect 4) will create a quasi C Major tonality but appear only rarely. Players should assume treble clefs but are free to shift register.

Pitch-Class Sets 8-01: 4-8 4-29oi 4-13oi 4-21 4-16oi 4-11oi 4-10 4-14oi 4-22oi 4-23

$$2 \times E + 2 \times Q = 6$$

4 3 2 1 2 3

D ~~~~~ G

A House of Many Mansions

Richard
Cooke
1997

Harmonically the work explores pitch-class sets which include large numbers of major and minor triads; triads

A House of Many Mansions is a work of flexible duration

and instrumentation for up to 6 players sharing the same repeated material.

The House consists of 4 basic 'rooms' or movements each of which is cast in terms of 3 layers; these layers occupy 3 lines of staves which may be viewed (from bottom to top) as harmony, melody & descant.

clefs unless otherwise indicated but are free to transpose any of the material into other registers. Room numbers follow the text so that the top right-hand window is Room 4; the numbering reflects dates of composition and does not imply an order of performance.

are linked by shared notes and movement between them tends to be by Major 3. Players should assume treble

A mansion is defined as the performance of any number of

rooms in any order. New rooms may be created by either moving elements

(especially descants and the rhythmic motors of harmony layers) between rooms, by omitting

whole layers or by transposing an entire room up or down a Major 3. (This will not affect the global harmony.)

(1) Room for Enquiry &

♩ = 120 = 60 = 30

Notation Guide

The scores of all 4 Rooms/movements employ a number of devices which permit material to be varied or extended:

- Multiple Metronome markings:** performers may play at half or even 1/4 speed, as in a canon by augmentation
- Empty note-heads:** the note or note-group may be omitted
- Semi-attached ties:** the preceding note may be sustained
- Broken ties:** the tie may either be observed or ignored
- Crossed stems:** the notes may be played in either order
- Bracketed repeats:** preceding note-groups can be repeated
- Expanding/contracting boxes:** (harmony and descant of Room 2) the line grows progressively longer or shorter
- Broken beams:** (melody of Room 2) the line accumulates notes in the sequence 1, 1-2, 1-3, etc, with repetitions

In the melody layer of Room 1, players are expected to fit 5 notes into a 6/8 pattern by lengthening one note (different each time) to a crotchet. Double-arrow-headed lines show that a melody may also be played in retrograde. Other devices in melody layers force a change of harmony:

- Inversions** (Room 1, revealed by upturning the page)
- Alternative clefs** (found in Rooms 1 and 4)
- Alternative 'key' signatures** (viz. Rooms 3 and 4)

The various fragments of descant layers can be transposed: these optional transpositions are shown below stave in semitones, thus +4 = raise a Major 3, -5 = lower a Perfect 4.

Harmony Layers (usually 2 players)

Harmony layers are formed by combining a rhythmic motor with (usually) 2 triads taken from the stave to the right. In Rooms 1 and 4, players should choose pairs linked by one of the 4 boxes and in Room 3 any 2 triads which are not juxtaposed on the stave. In these 3 rooms respectively, 10, 7 and 9 combinations of chords are permissible, each producing a distinct 5-note harmonic field. These harmonic fields define the various sections of a room or movement and the order of sections within rooms must be agreed by players before each performance.

An upward movement of triads is generally preferable (thus in Room 1, E-f rather than f-E), but the most important thing is consistency. In Rooms 1 and 3, chords are held for up to 4 quaver beats (as shown by unattached ties) in order to create the effect of 6/8 or 7/8 respectively. In Room 4, players share the same basic 5/8-5/4 pattern but they move onto the second chord at a point (articulation) in the 'bar' of their own choosing.

Room 2 has only 4 harmonic fields (usually consisting of 6 pitches): aFfE, Ec#D#A plus 2 sets of any 3 triads which exclude E Major. The rhythmic motor builds up cumulatively, with the 3-4 triads played in the sequence A, aB, abC, (abcD); the last chord of each group (capitalised) is held for 2 beats (hence the time signature 2...5/8)

Melody Layers (1-3 players)

Melodies closely follow the pre-agreed sections of the harmony layer and should not include pitches foreign to the current harmony. Each room is characterised by a distinct melodic shape which undergoes harmonic transformation, often the result of changes of clef and/or 'key' signature. Note that in Room 1 there are only 8 melodies for 10 harmonic fields (not AbE or g#c) and, in Room 4, 6 melodies for 7 triad-pairs (Ef excluded); sections without melodies are nevertheless important as they may serve as interludes or introductory/concluding passages.

The divergent 'key' signatures for Room 3 are summarised in the table below right. Any of the 9 basic melodies may appear at any of 5 levels or transmutations (starting on different degrees of the 'scale') but players should not mix levels within any one section and should be prepared for unusual 'key' signature combinations (eg Eb + Fb + G#). The table gives an example of how sections may be ordered and suitable levels chosen.

The 4 cumulative melodies of Room 2 result from reading either upper or lower note-stems of the 2 basic shapes. The 2 longer (right-hand) melodies link to the 2 boxed groups of 4 triads (hence the long upper stemmed shape to the left-hand box) whilst the shorter (left-hand) melodies accompany any set of 3 chords which does not include E Major.

(4) Room for Speculation

♩ = 96 = 48 = 24

Descant Layers (1-3 players)

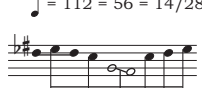
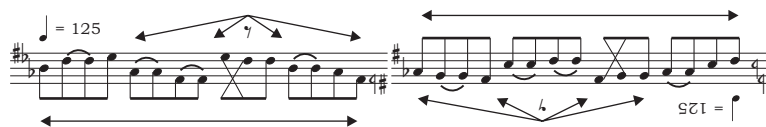
The various fragments of descant may be performed in any order and, unlike melodies, do not need to match the harmony, especially when played at high registers. They are the elements most likely to 'migrate' to other rooms. Descant players should aim to exploit the full range of optional transpositions, notated below stave in semitones.

Room 3	cf	cF	CF	AbF	Cf	ca	af	AbA	AbC
Eb	3	3	x	3	x	3	x	3	3
Fb	x	x	x	x	x	3	x	3	3
Ab	3	x	x	x	3	x	x	x	3
G#	x	x	x	3	x	x	3	3	x
Level??	1	2	4	4	2	5	2	4	3

Example: Juxtaposing chords Ab + a in the harmony produces a 'key' signature Eb+Fb+G# in the melody. On Level 4, the melody will begin on C and end on G#.

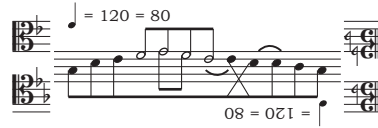
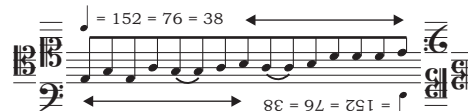
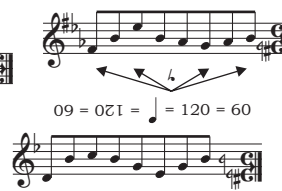
Room Pitch-Class Sets

- 7-21o: 5-21oi -17 -22 -27i -32oi: 4-19oi -07 -20
- 7-21i: 6-19i 6-44o 6-20=: 5-21oi: 4-19oi: 3-11oi
- 7-17: 5-17 -22 -34 -21oi -27oi -32oi: 4-07 -20 -26
- 7-37: 5-17 5-22 5-21oi 5-27oi: 4-03 4-14oi



Music from Legendary Spheres

consists of 12 pieces (or musical 'objects') for 2-4 players sharing the same repeated material. Instrumentation and duration are variable but the beat is synchronised and players change sections together in a pre-agreed order: they may either end a piece abruptly or else focus on a section to 'repeat and fade'.



Each piece may be seen as a discrete 'object', with the techniques previously described serving as 'algorithms' and the pitch-material as 'data': hence it is always possible to add new 'data' (especially pitch-class sets atypical of major/minor harmony) provided that the global harmony of a piece remains unaltered. Individual notes describe pieces in a clockwise order starting from the 1 o'clock position. Players should assume treble clefs unless otherwise indicated but are free to introduce shifts of octave or register.

Richard
Cooke
1996

Earth Oracles

(Pitch-Class Sets 6-30o: 4-12i 4-13o 4-27o)
A free rondo, alternating one or both refrains (centre staves) with one or more of the peripheral 'choruses'. These choruses have long and short versions (black notes only) and take their tempi from the second refrain.

Wheel of Ambition

(7-22: 5-15 5z17 5z18i 5-32o 5z37 5z38i)
Canon by augmentation, insertion, retrograde and inversion in 6 sections.

The Illusion of Flowers

(7-20i: 5-07o 5-20i 5-32o 5-35)
Canon by augmentation, deduction, retrograde & inversion in 4 sections.

Moon Harvest

(6z25i: 5-20i 4-11o 3-02i 3-04o 3-05i 3-07o)
The 2 players move round the ideogram in large or small clockwise circles, finishing on the same phrase. They play alternately, normally one (4/4) 'bar' each without intermittent breaks, changing clefs at will. Ornamental notes resemble appoggiaturas but players interpret them differently.

Music with Limitations

(7-32i: 5-20o 5-29oi 5-30i)
Canon by deletion, retrograde and inversion in 4 sections. Players should insert quaver rests at different points in the (8 - 2 =) 6-note phrase.

Calends of Spring

(7-19o: 5z18i 5-20o 5-29oi)
Canon by augmentation and deduction in 4 sections.

Music with a Story

(7-19o: 5-07o 5-15 5-29i 5-31o 4-14o)
Canon by deduction. A chaconne with 1 player assigned to a ground bass.

An Embrace of Summer

(7-29i: 5-29i 5-19o 5-32oi 5-35 5z36i 5z38o)
Canon by augmentation, retrograde and inversion in 8 sections.

Fugitive Plains

(7-32o: 6z19i 6z24o 6z28 6z29)
Canon by augmentation, deduction and inversion in 4 sections.

Music by Mirrors

(7-35: 5-35)
Canon by augmentation, retrograde and inversion in 3-6 sections.

Feast of Epiphanies

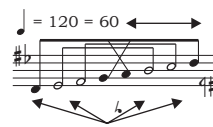
(8z15i: 5z18oi 5-20i 5-29o)
Canon by augmentation. Crossed stems indicate free ordering of notes (black note-heads) or alternative pitches (empty heads).

A Chorus of Hesitations

(7-22: 5-22 5-15 5-20i 5-32o)
Canon by insertion, retrograde and inversion. Each of the 4 sections contains 4 phrases, any of which may be followed by a quaver rest.

Objects may have historical or geographical links but there are also connections between and within pieces. Nine of them resemble canons by augmentation, with one or more performers playing at $\frac{3}{2}$, $\frac{4}{3}$, $\frac{5}{4}$ or $\frac{3}{4}$ speed: these are indicated by multiple metronome markings. Seven pieces may be likened to mirror canons, with imitation by inversion and/or retrograde motion. Retrogrades are indicated by lines with double arrowheads. Inversions (which are accompanied by changes of 'key' signature and/or clef) initiate a change of section; players thus turn up the page together.

Other pieces may be described as canons by deduction or deletion, insertion or substitution as additional parts are produced by subtracting notes (groups with empty note-heads) or interpolating rests, by reordering notes (crossed stems) or changing clefs. Deduction is optional and deletion ('omission') mandatory, ie players must omit one of the 'white' note-groups.



The Book of Encounters

Chapter 2

Dream Odyssey 7-28i: 6-21o 6z17i 6-34i
All players start at the bottom of the lowest ladder and make increasingly higher ascents of all 3, breaking off suddenly in mid-flight to return to the beginning. They should play triads of one white and two black notes, articulating them with the repeated rhythm shown in the bottom-left corner. During the course of the piece, there should be 2 coordinated ('triggered') returns to the bottom, the first leading into the centre ladder and the second into the top row of chords. Players may occasionally vary the order of rhythmic groups or 'blur' the rhythmic pattern by tying notes.

A Stream of Toccatas
8z29o : 6z42 z04 z28 z06 z45 z29 z48: 4z15o 4z29i
The main body of the work is built up of fast but fluctuating trill-tremoli (2 black notes) decorated by arabesques composed of either
- upper-stem notes only
- lower-stem notes only
- all notes
The slower opening section (left-most stave) serves as a refrain which may occur at any point in the piece whilst the first part of the concluding section (right-most stave) acts as a final focus. Crossed stems permit a free ordering of notes.

Pool of Hypotheses 8z29i: 6z42 6z28 6z29: non-involutions of set size 3
All players follow the same route through the material, repeating part and all of each fragment. Shape the piece into 3 episodes, observing transpositions above stave (mostly down a Minor 3) in part 2 and those below stave (usually a tritone) in part 3.

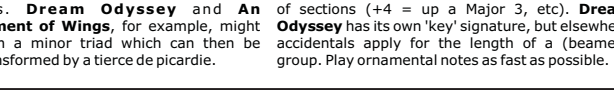
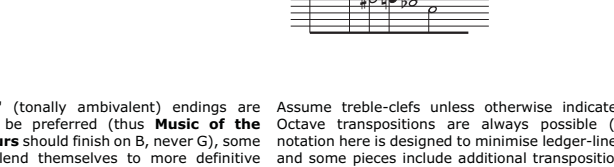
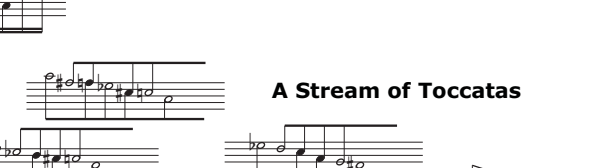
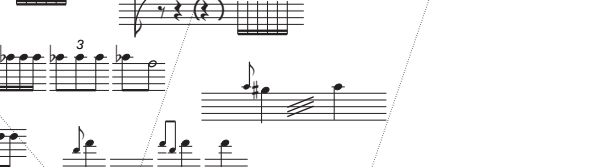
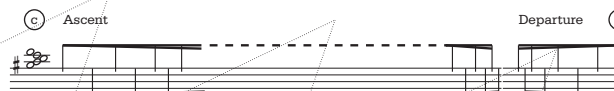
Rain Talisman 8z15i: 3-05oi 3-08oi
This piece is built on a rhythmic ground (defined by increasingly larger boxes) which is read first in shifts of 5 (a b c d e, b c d e f ... l m n o p) and then 7, 8, 11, 13, 15 and 16. There are 7 harmonic fields, linked to these shift-cycles in a pre-agreed order and articulated by replacing quaver stems with semiquaver triplet figures derived from any 3 of the 4 pitches shown. Players may also interpolate figures from neighbouring cycles to echo or anticipate past or future events.

A Landscape of Veils
8z15o: 5-19i 5-28o: involutions of set size 4
Shape the piece in terms of 2-3 episodes, each focusing on the softly-repeated melodic pattern which appears just before the quasi-unison final flourish. 'White' quavers may be omitted, whilst bracketed crotchets may be repeated up to a dozen times. Most staves may be transposed (+1 = up a semitone, etc) and these transpositions feature more prominently as the piece progresses.

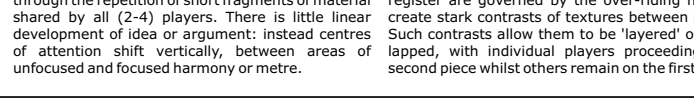
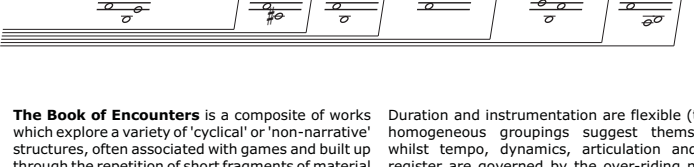
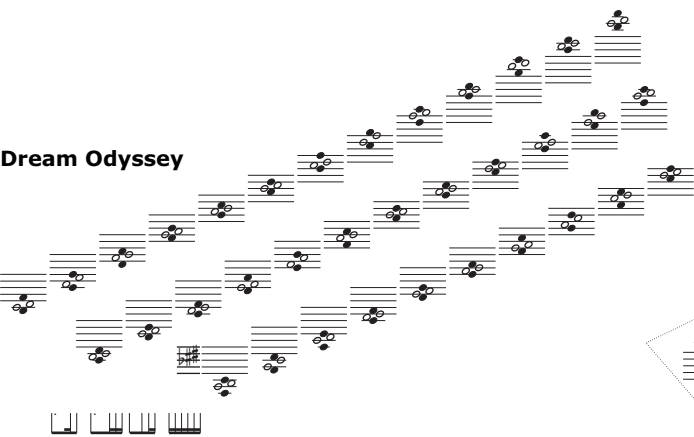
Dawn Antiphon (12): 8z29i: 5-10i
Loud and strongly marcato. Players start at the left and move through neighbouring fragments, playing different variations of each 'call' before proceeding to the next. There are 3 sections (marked by broken triangles), each culminating in an 'Ascent' and finally in an 'Ascent & Departure'. White quavers and brackets indicate material which may be omitted, whilst the overturned 'V' permits interpolations (derived from other calls) and broken staves invite reordering.
Legend:
a use any pitch from nearby fragments
b hit wood
c mix these 5 pitches, focusing on one
d delicately colour in a second pitch (one player only)

Richard Cooke, Lisboa, 1989

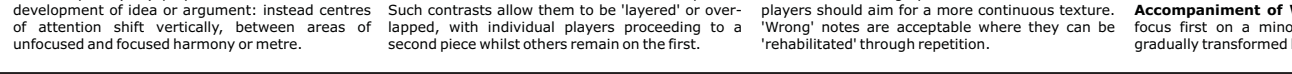
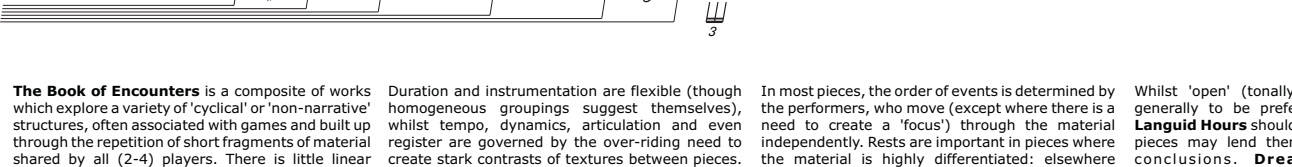
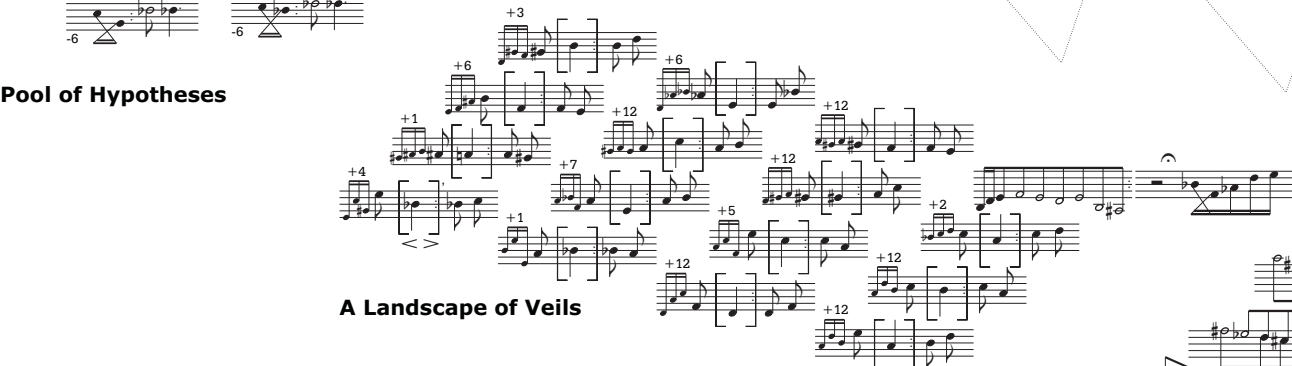
Dawn Antiphon



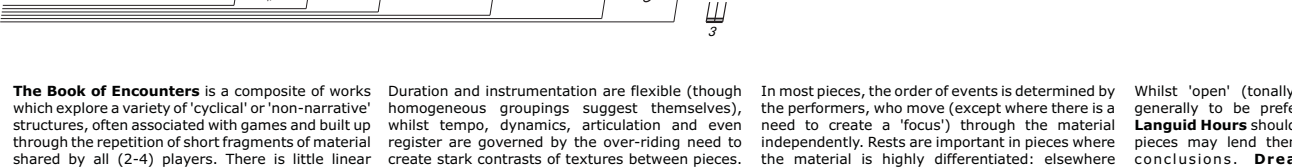
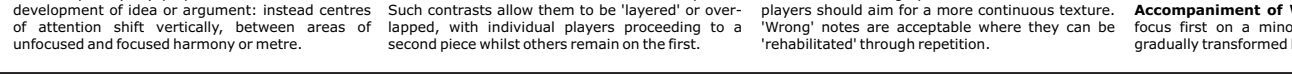
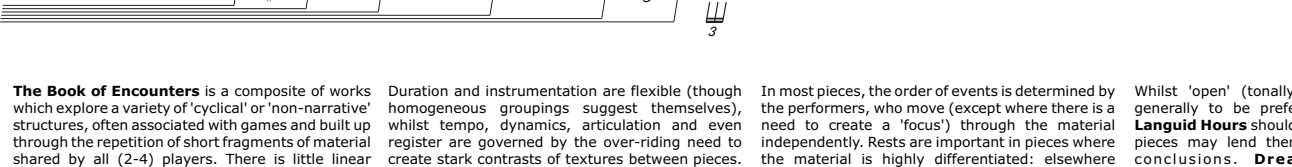
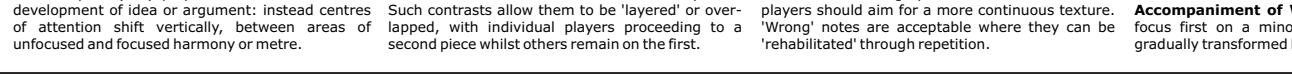
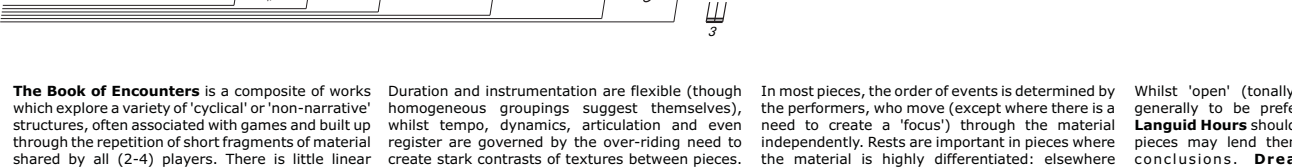
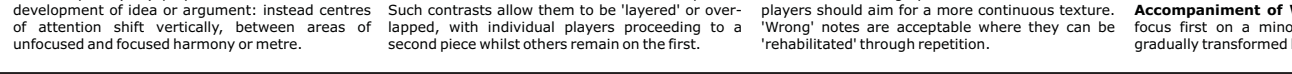
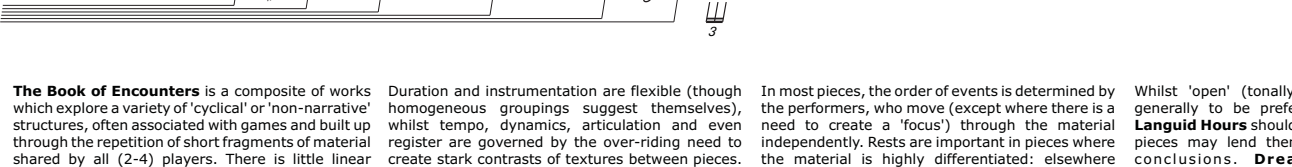
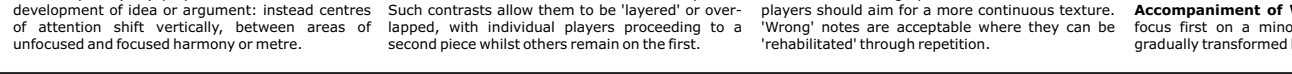
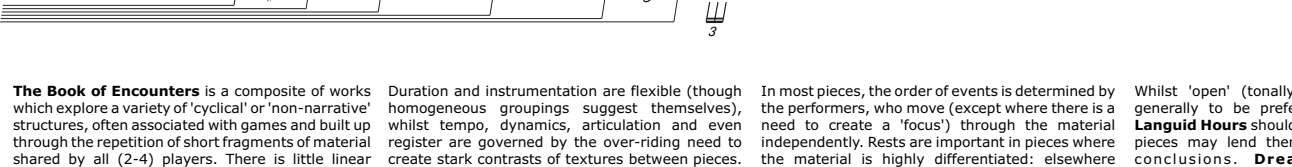
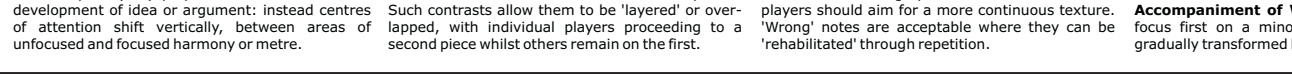
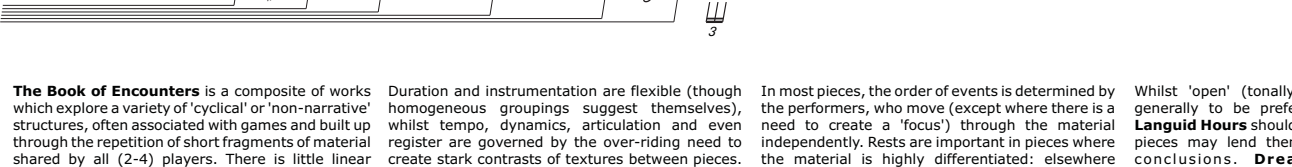
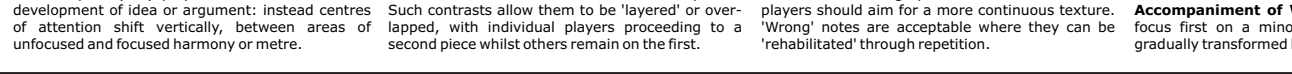
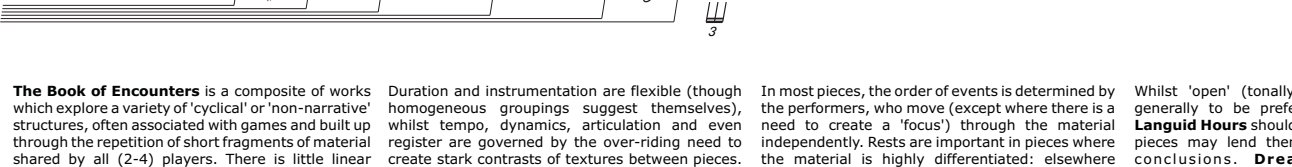
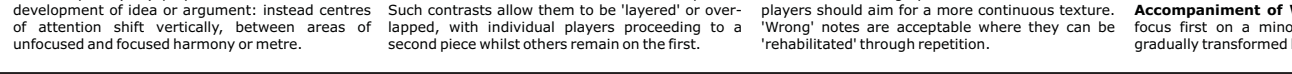
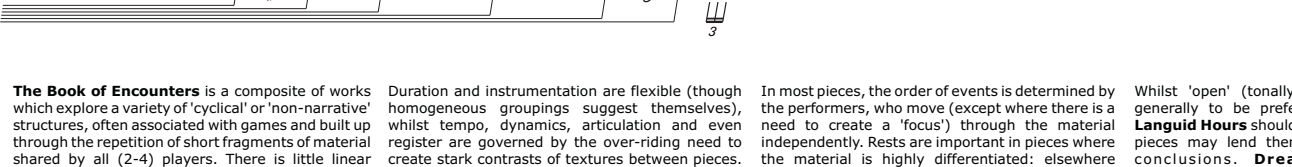
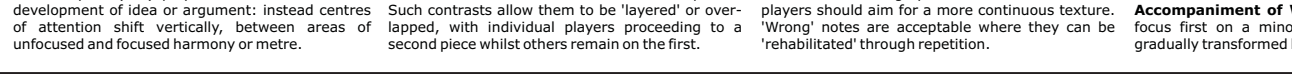
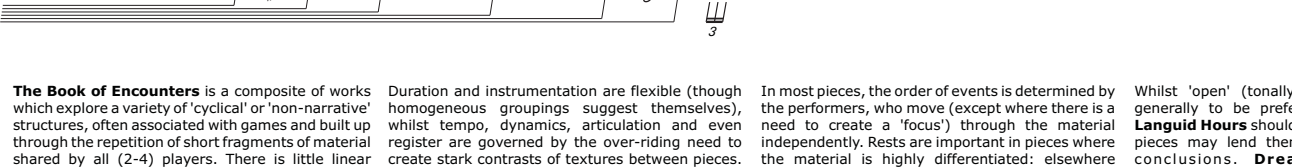
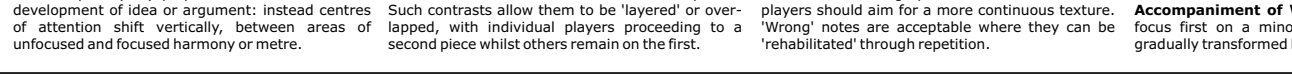
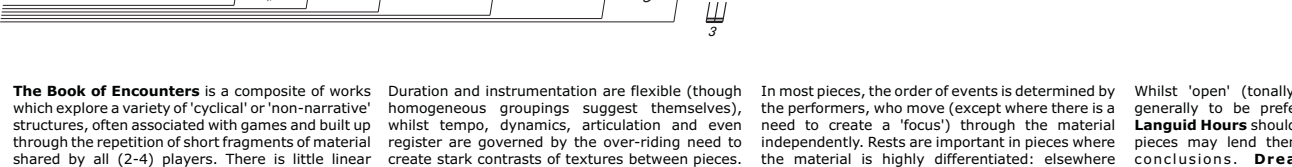
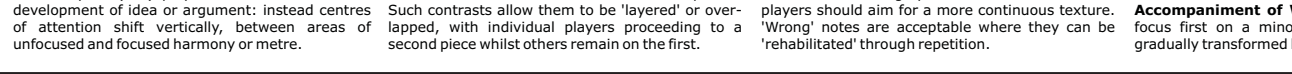
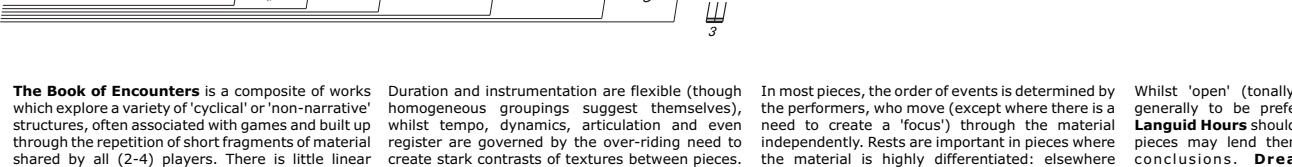
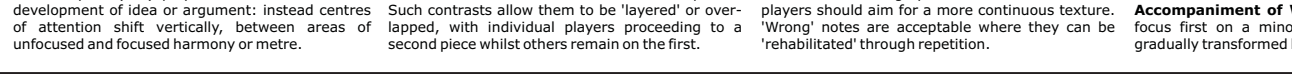
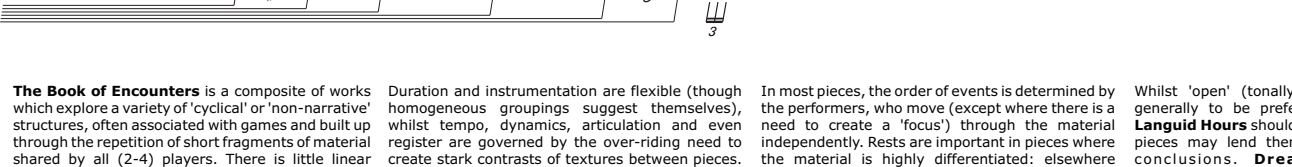
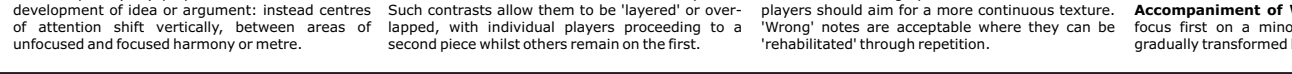
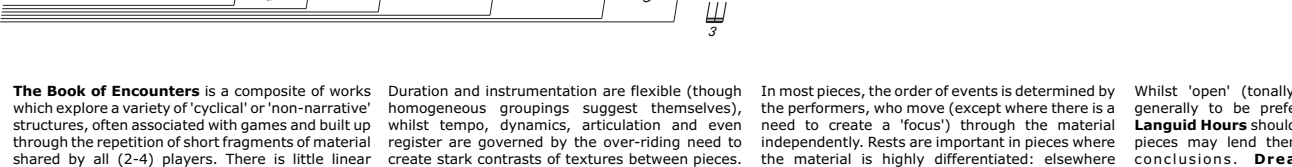
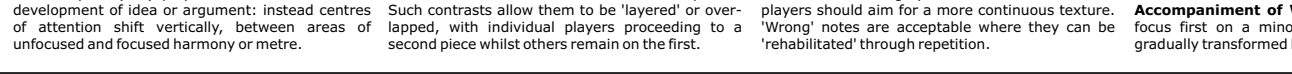
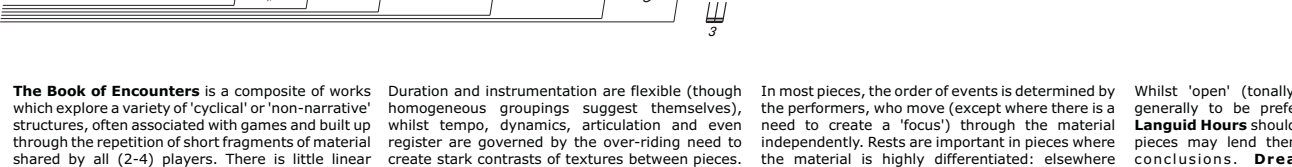
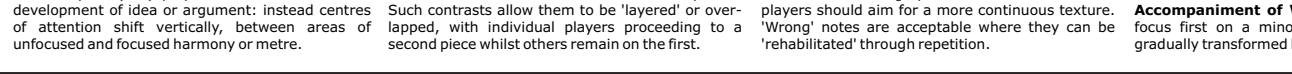
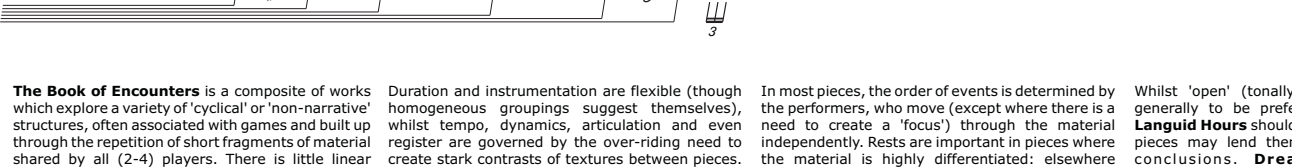
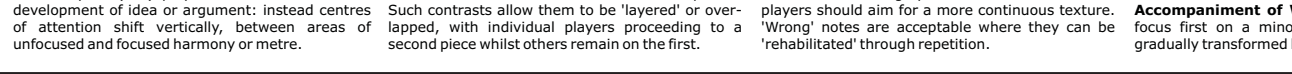
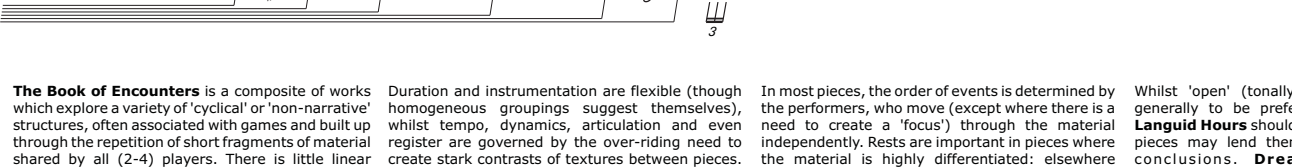
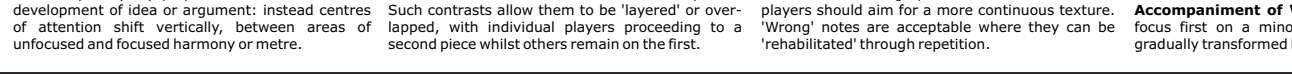
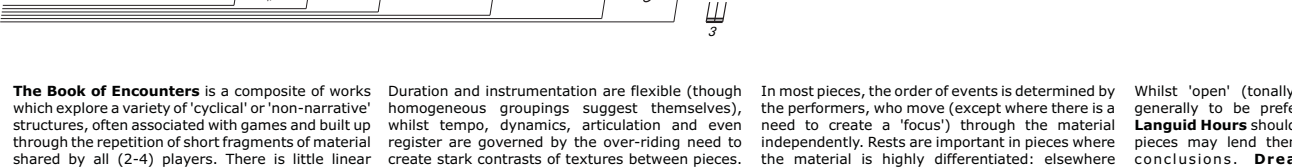
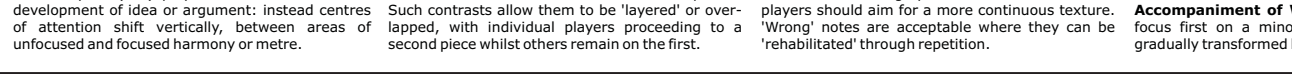
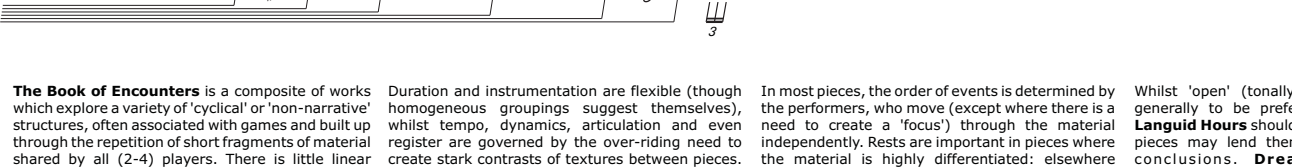
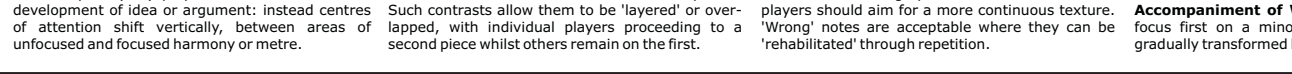
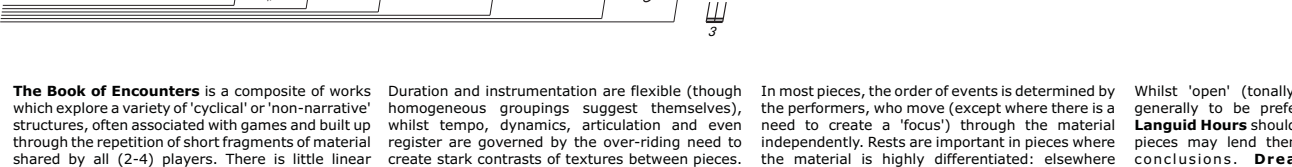
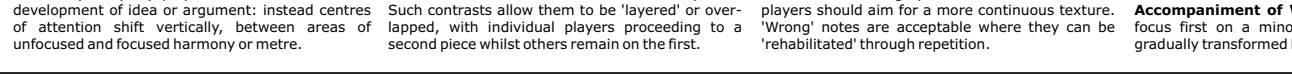
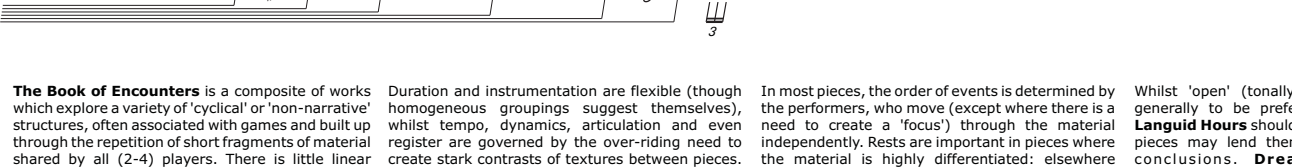
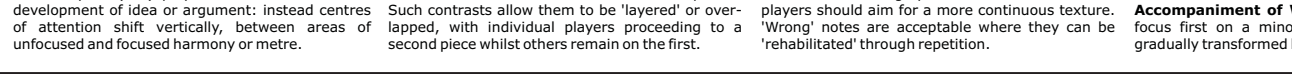
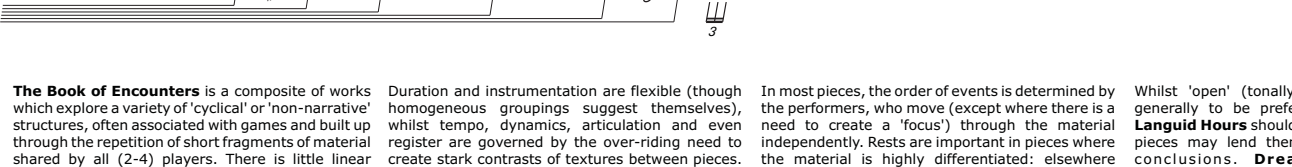
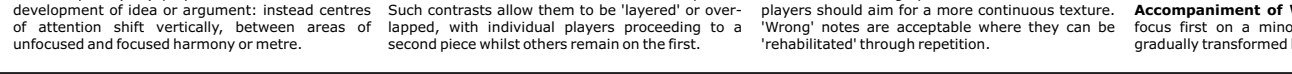
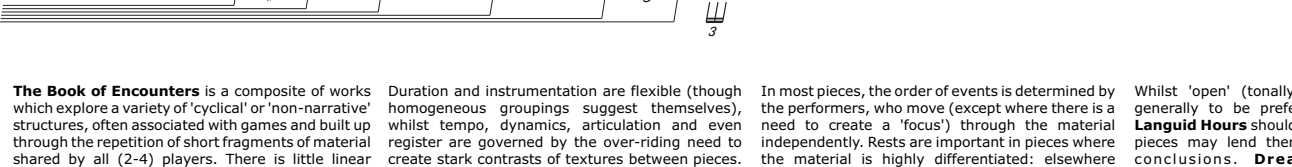
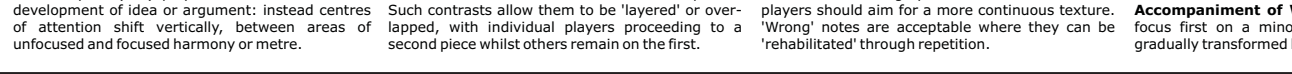
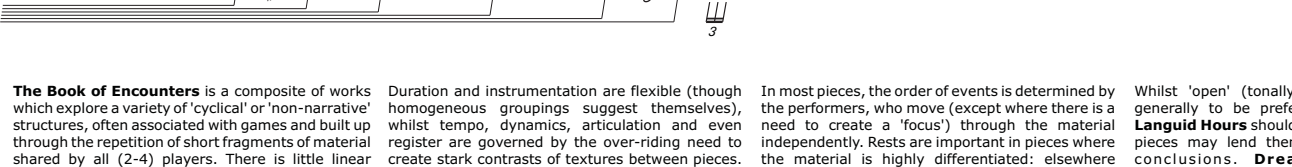
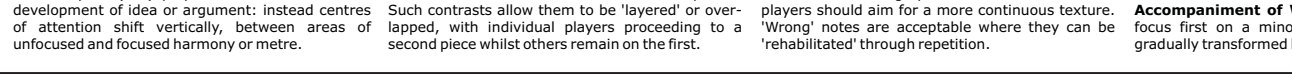
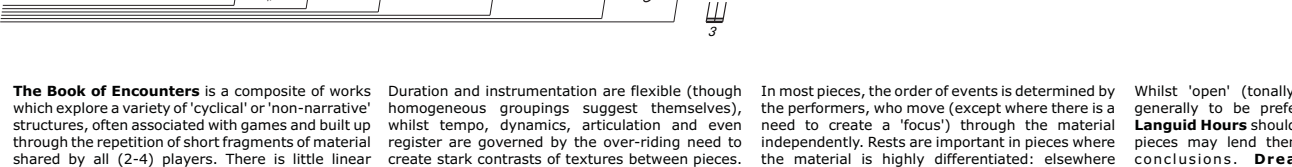
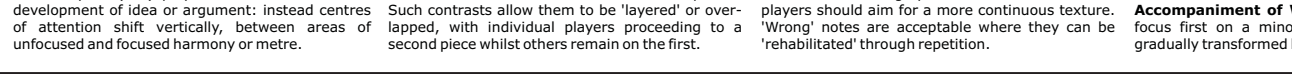
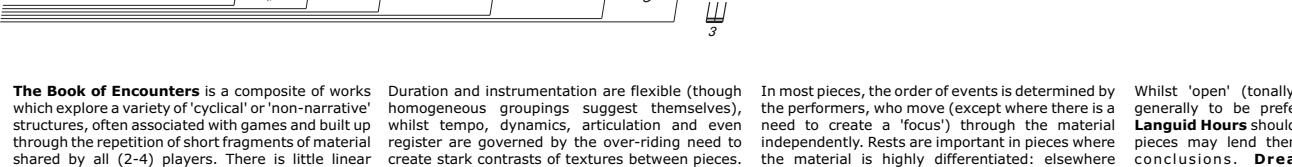
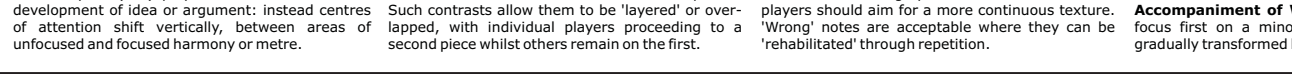
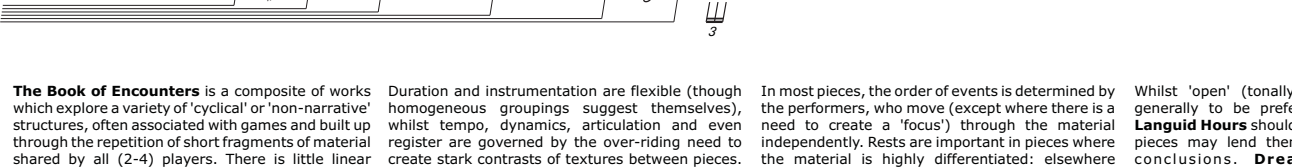
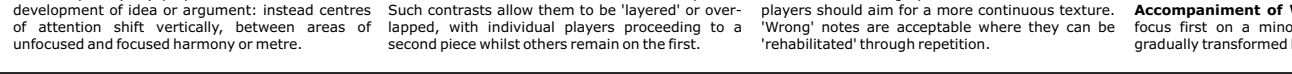
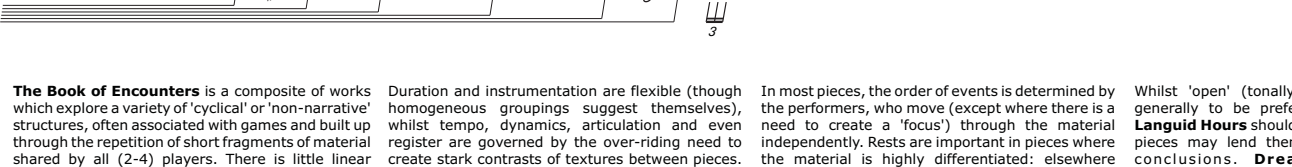
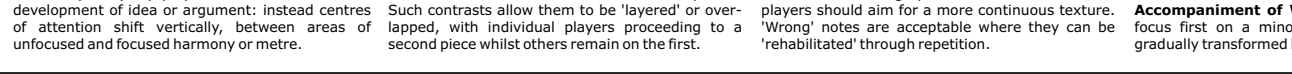
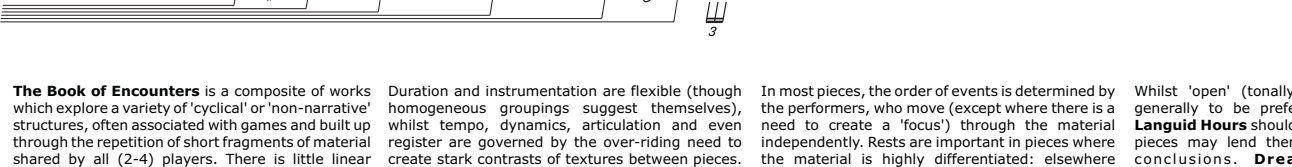
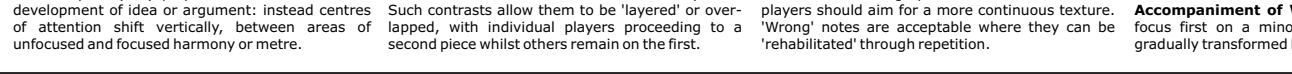
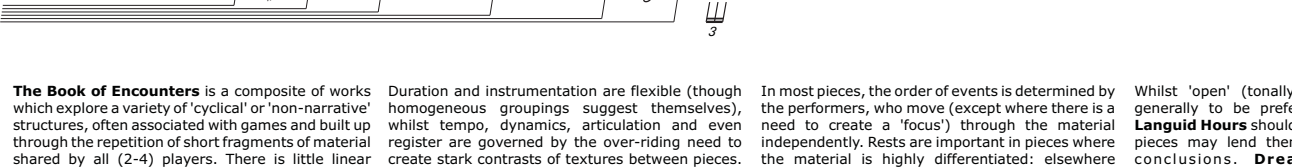
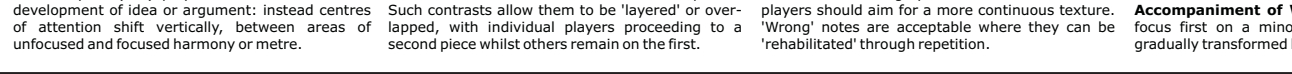
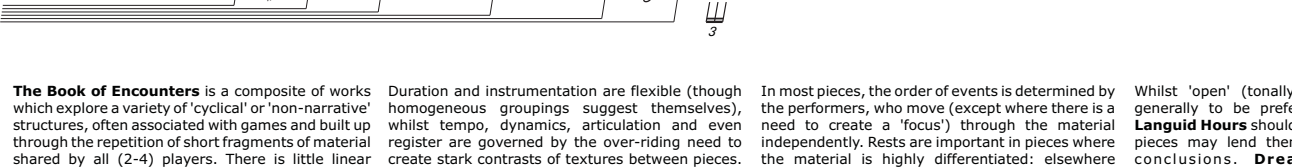
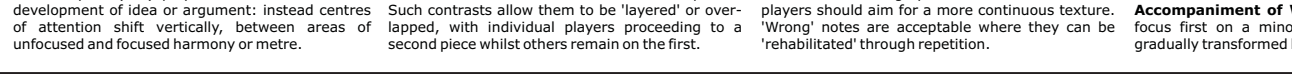
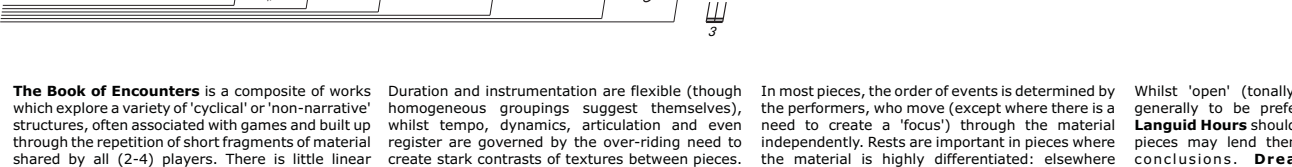
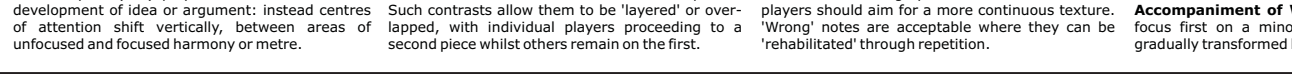
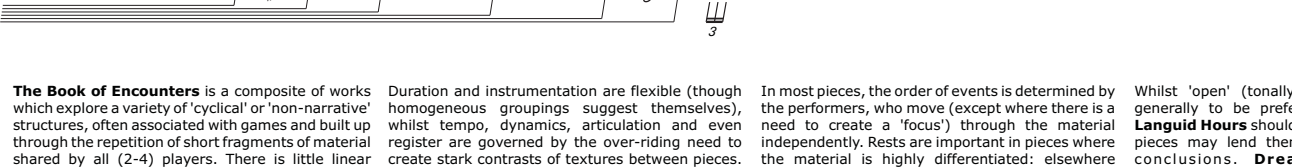
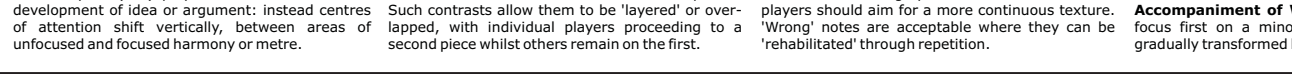
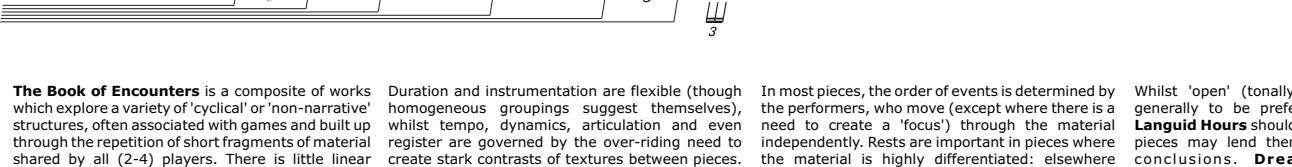
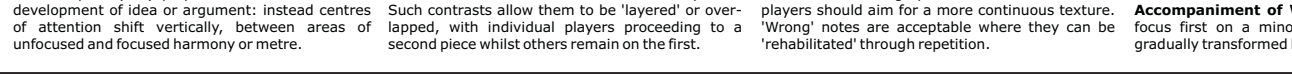
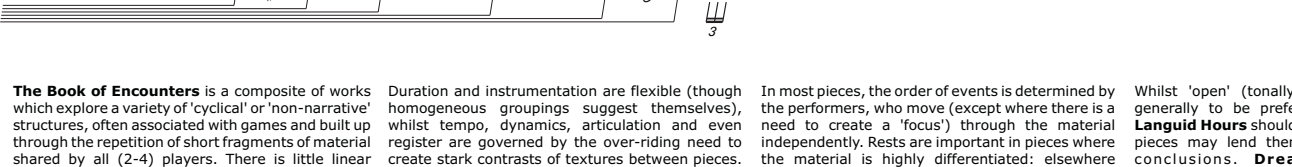
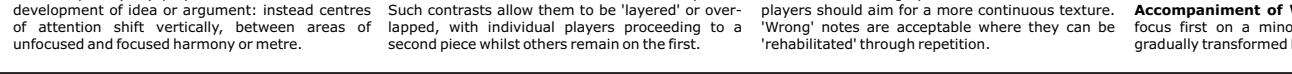
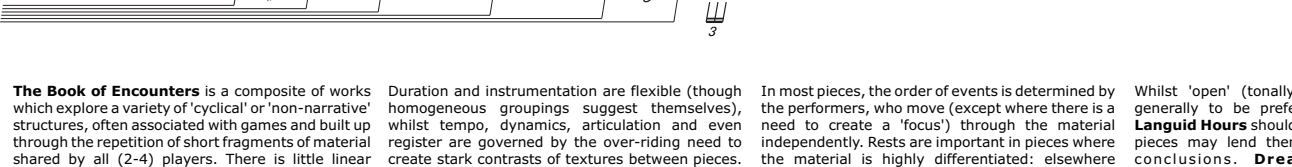
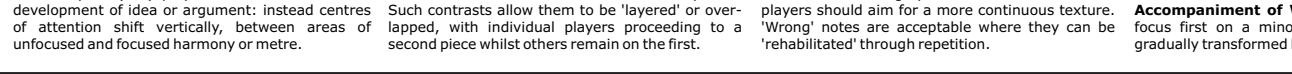
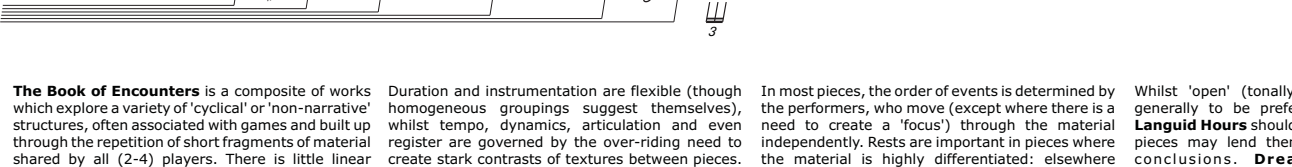
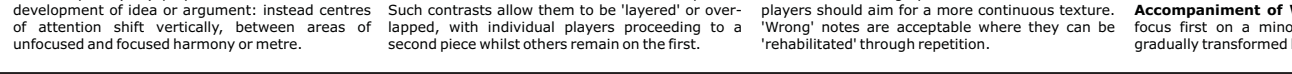
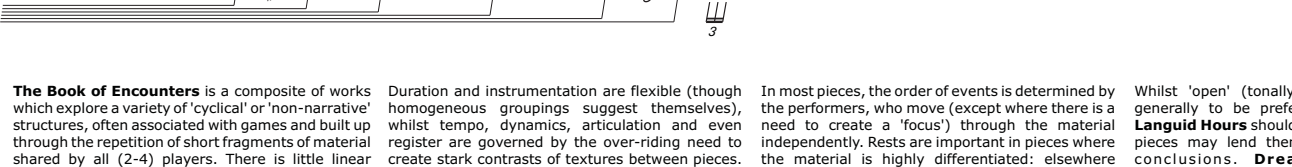
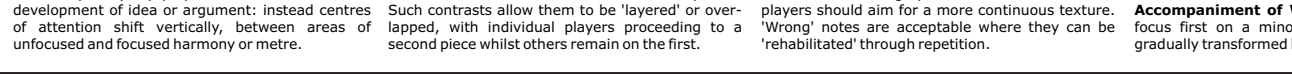
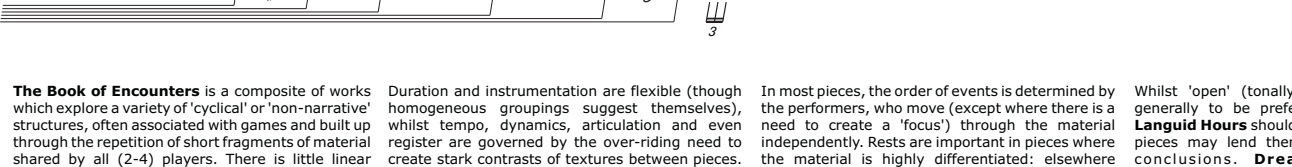
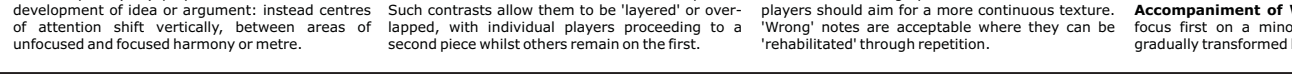
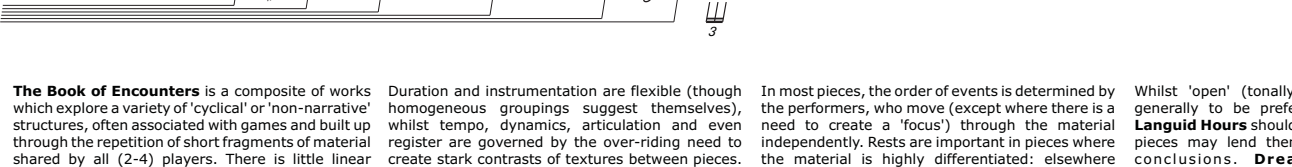
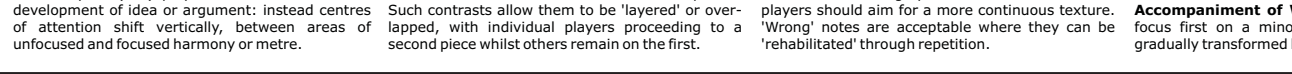
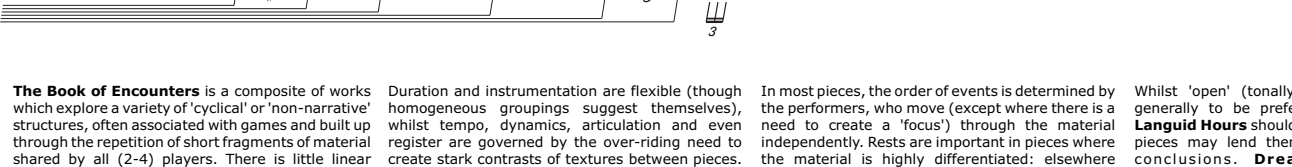
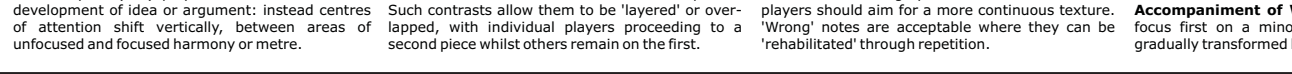
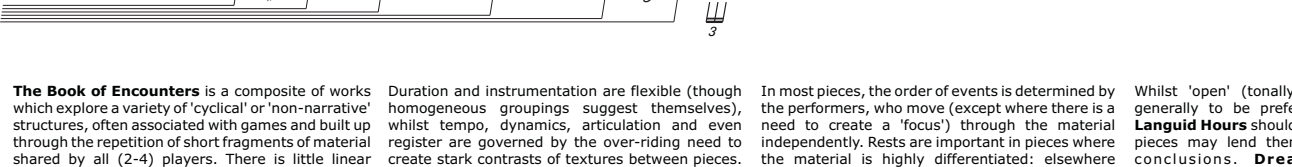
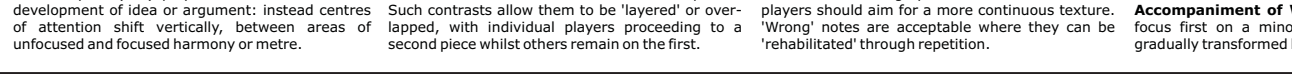
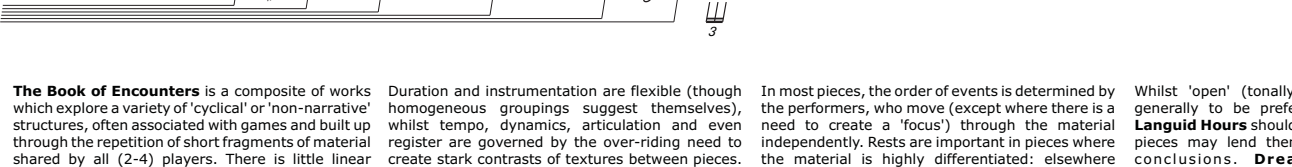
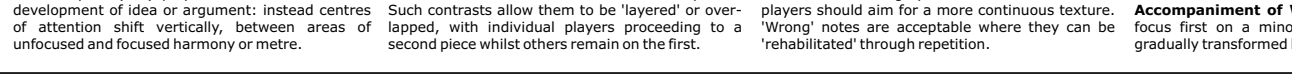
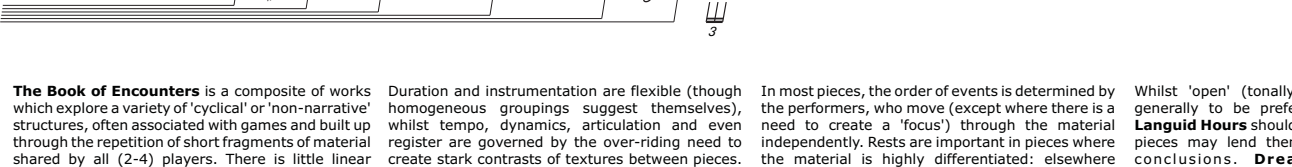
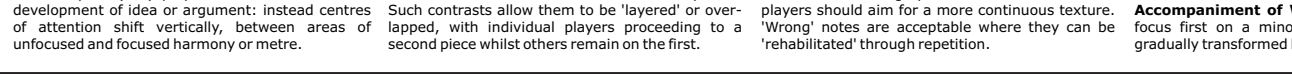
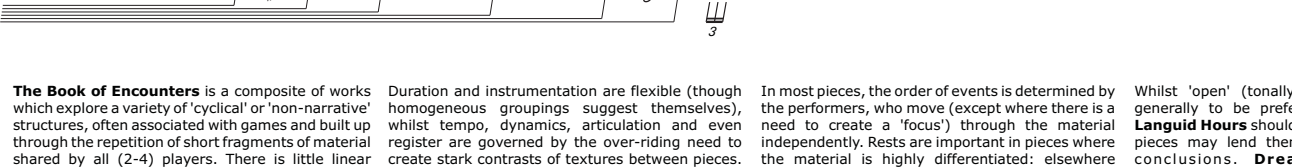
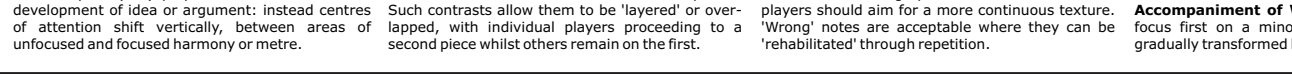
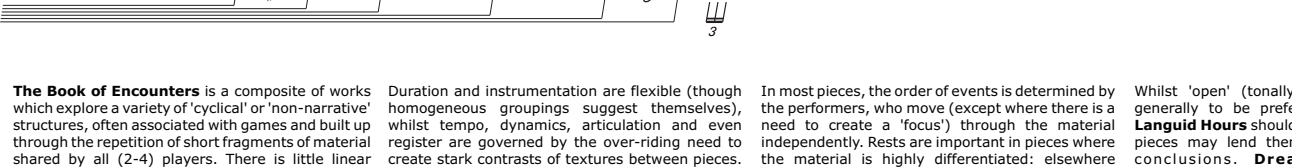
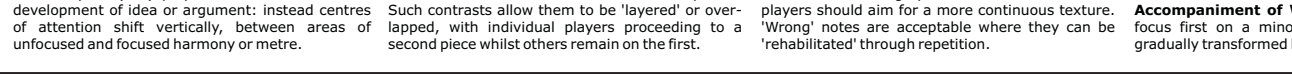
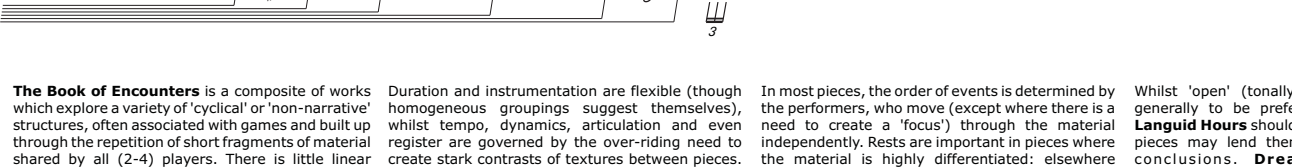
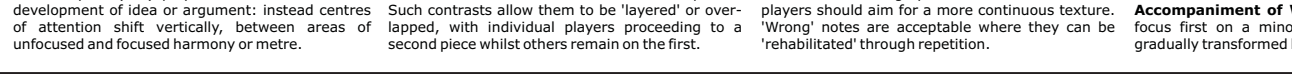
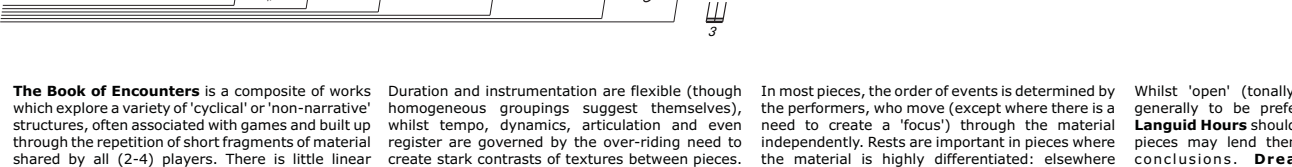
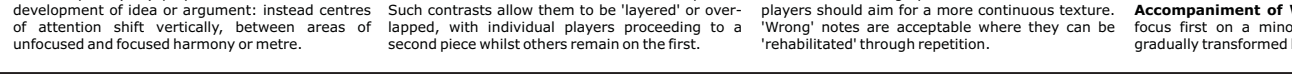
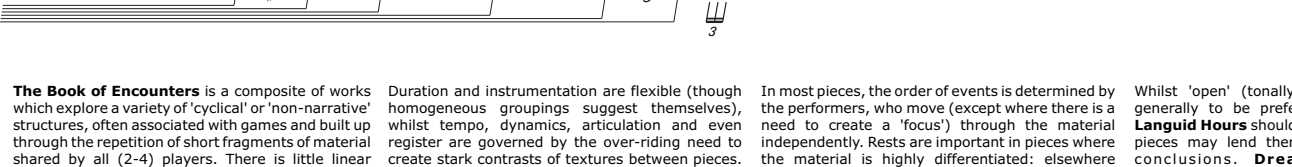
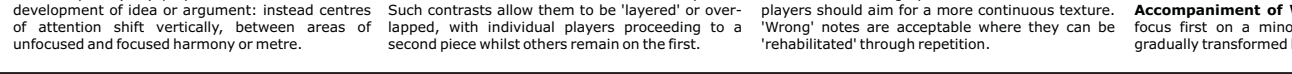
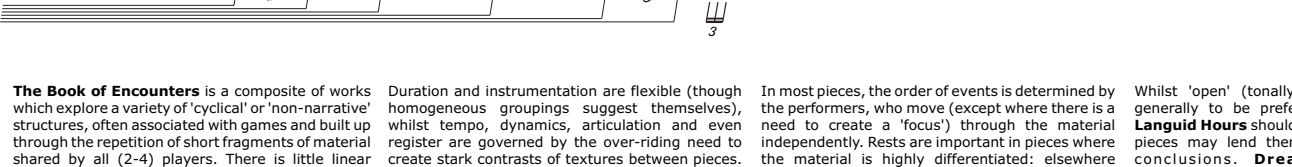
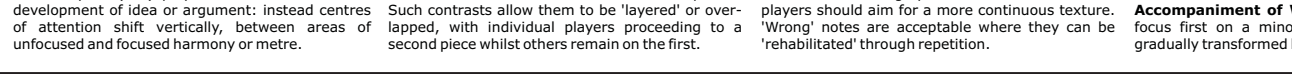
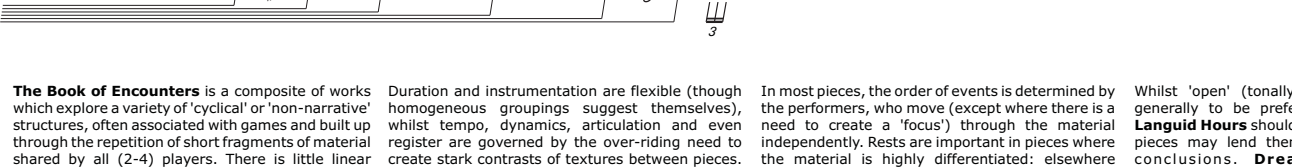
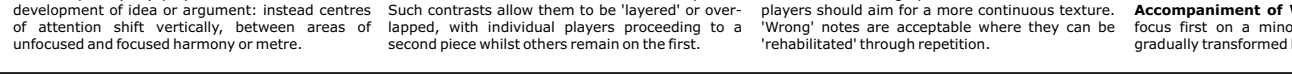
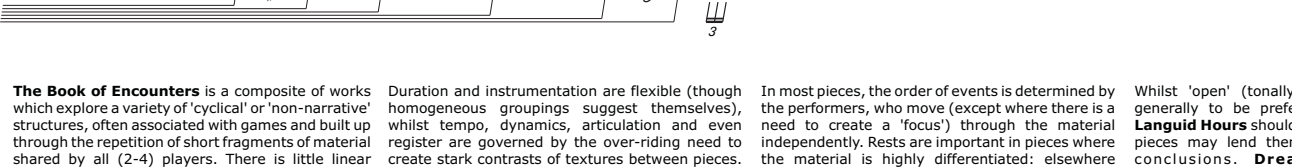
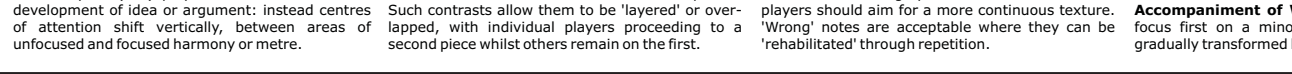
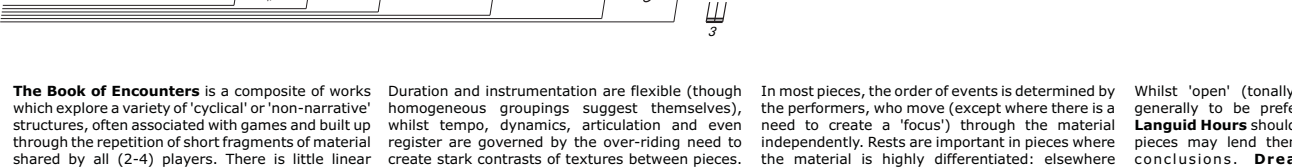
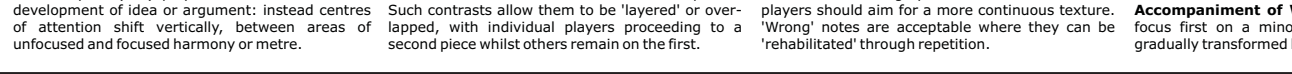
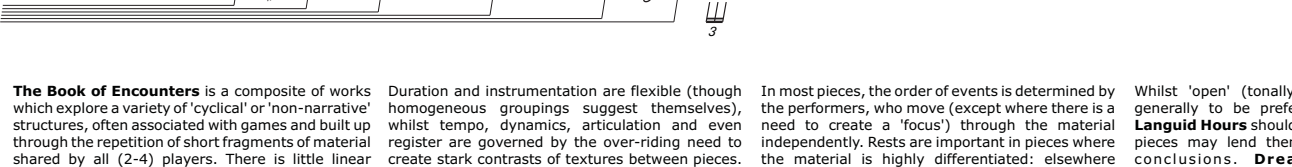
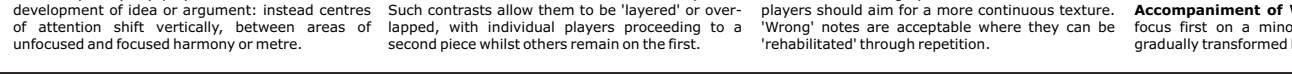
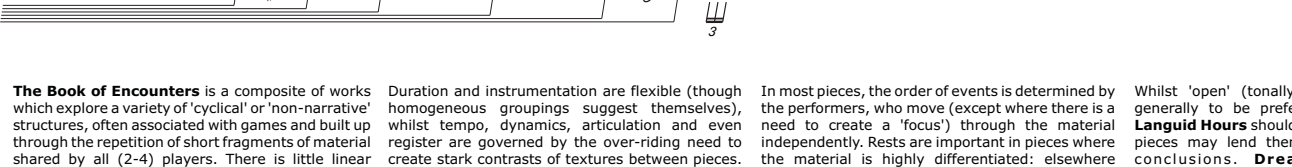
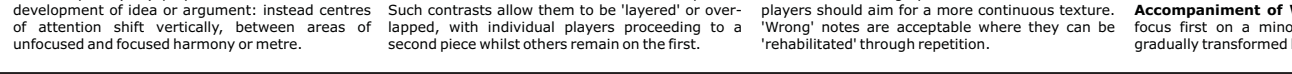
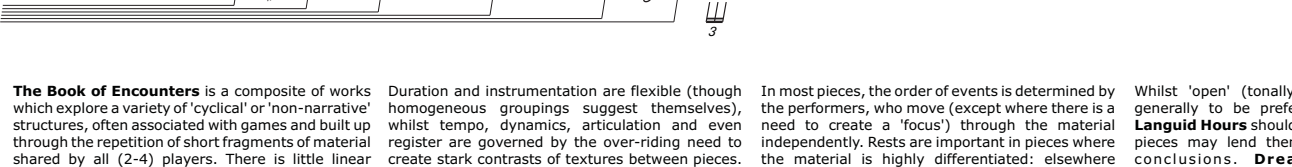
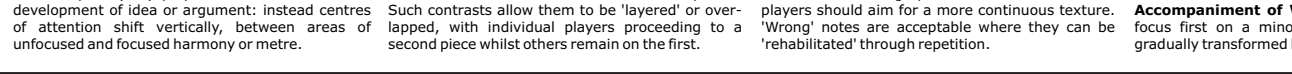
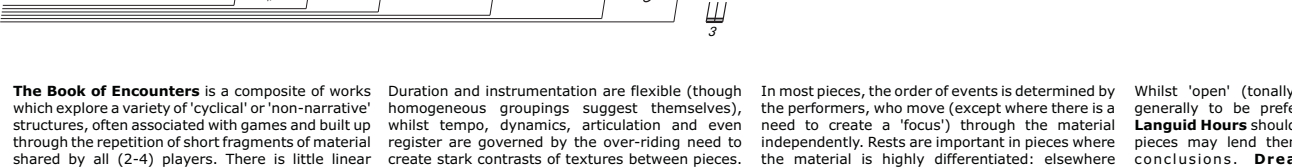
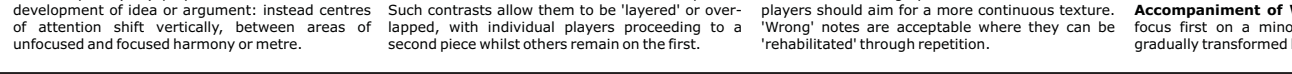
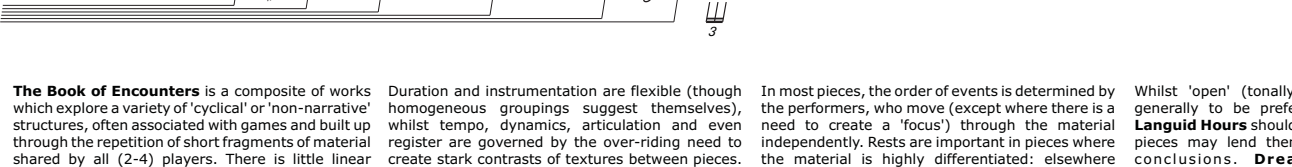
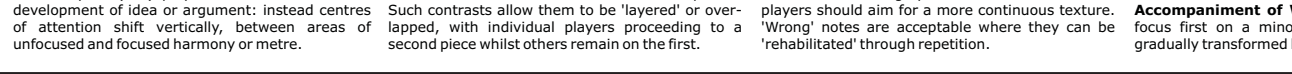
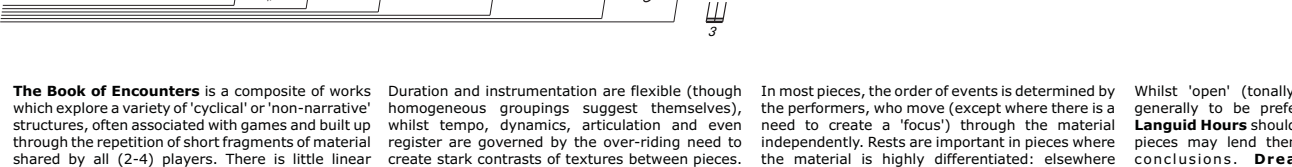
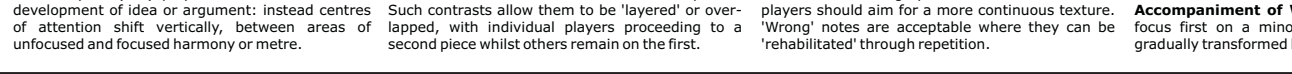
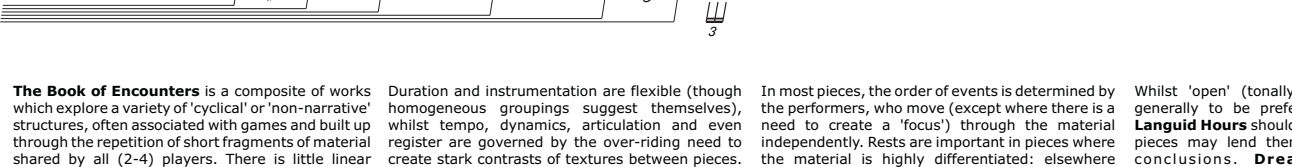
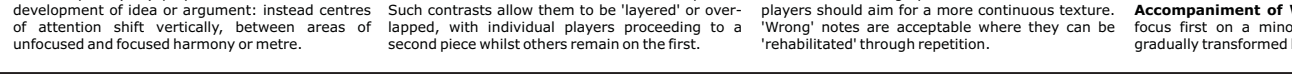
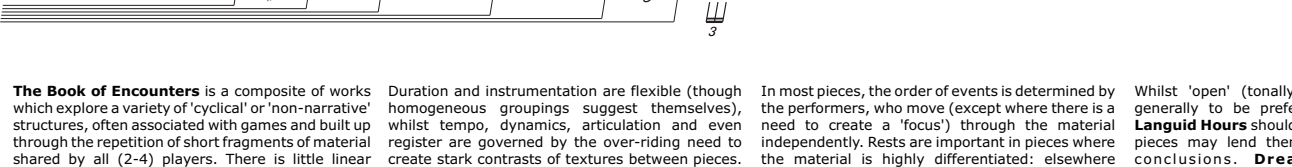
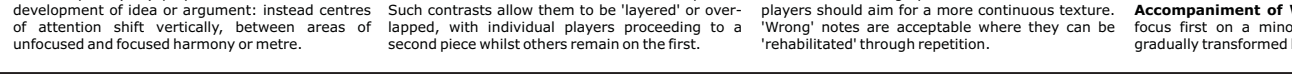
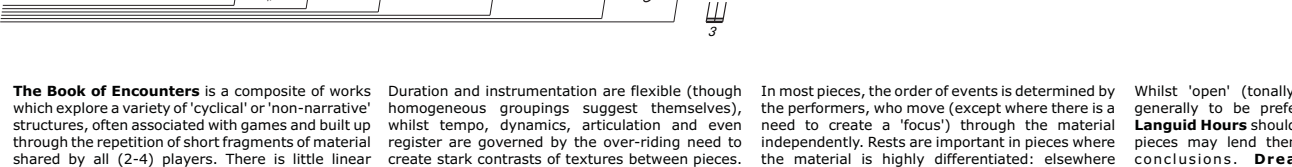
Dream Odyssey



Pool of Hypotheses

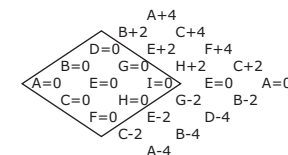


A Landscape of Veils



The Book of Encounters Chapter 1

Music with Shadows 8-28= 7-31i 6-27i
Both 3 x 3 diamonds map onto 5 by 5 networks by means of the semitonal transpositions (+/- 2/4) shown below. Cross each resulting shape diagonally and use the improvisatory centre box (I) as a pivot or final focus. White (empty-headed) notes may be omitted.



Habitations of Fire (12): 6-27oi
This piece is concerned with the gradual unfolding of the centre melody (longest staves) which appears in its entirety (and then largely solo) only at the end. The main body of the work, which fluctuates wildly in terms of speed and dynamics, is conceived in terms of a dozen or more time-frames of roughly equal duration, clearly separated by pauses. Early time-frames are marked by short bursts of activity (perhaps 2 staves only) and long silences whilst later ones are more frenetic (4 or more fragments).

Music of the Languid Hours
7-31i: 5-28o 5-10i 5-31i: 3-02oi 3-03o 3-07i 3-08o
Build up a Necker-type continuum texture through the repetition of the 6 fragments of any set of staves (defined by ellipses), freely intermingled. Shared fragments act as pivots leading into different sets, whilst the repeated Major 3 (G-B) figure serves as a final focus. White quaver pairs may be omitted or (at the start of a paragraph) shifted to another part of the phrase.

An Accompaniment of Wings
(12): 4-12i 4-13o 4-27o 8-12i 8-13o 8-27o
"With sad wing the cicadas avidly beat." - Annensky
Performers begin at different points of the cycle but finish together on the same (pre-agreed) fragment, having meanwhile completed 2-3 uni-directional revolutions. Each fragment is repeated several times at wildly fluctuating tempi and for each revolution there is a distinct 4-note harmonic field from which any 3 or 2 notes may be chosen. Players signal the completion of a cycle with a chromatic glissando, individually patterned.

Shores of Contention
7-31i: 4z15oi 4z29oi
Employ a grace-note triplet group (played in any order) to attack either of the attached white notes, which then replaces the quaver stem for the whole of a shift-cycle. The rhythmic ground should be read first in shifts of 2 (a b, b c, c d ... k l) then shifts of 3, 4, 6, 7, 8, 10, 11 and 12. Repeat the last cycle with omissions and/or accumulations of grace-notes until some kind of rhythmic unison emerges.

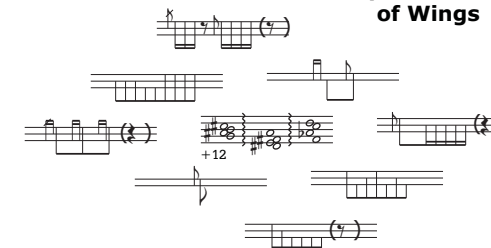
A Dominion of Light
9-10: involutions of set size 5
For two players who share (uniquely in this collection of works) a synchronised beat, follow the same route through the piece and observe the same optional transpositions. Performers create repeated bars of 5/8 by independently sustaining dyads for 1, 2 or 3 quaver beats. The 7/8 coda is brief and played in unison.

Richard Cooke, Lisboa, 1989

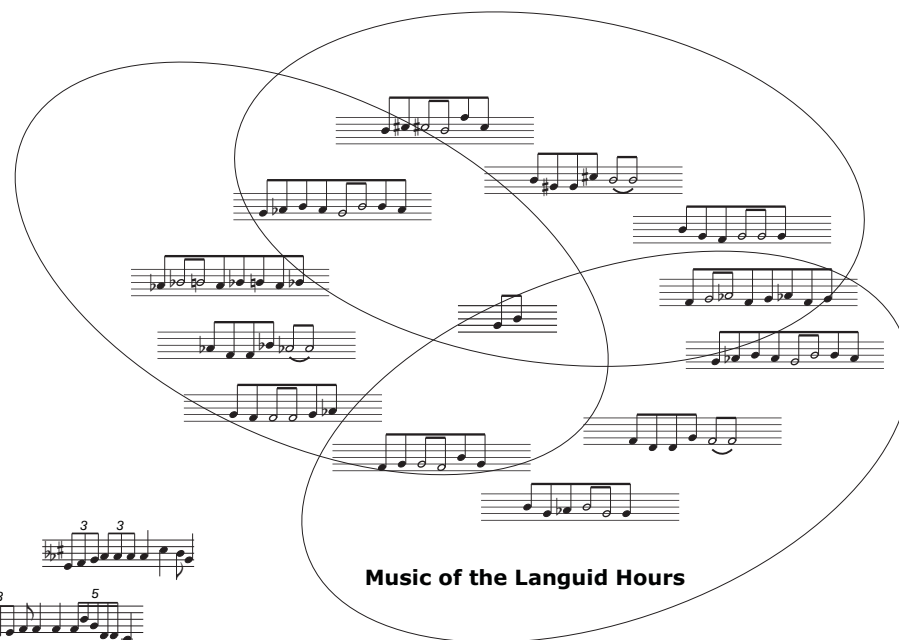
Shores of Contention



An Accompaniment of Wings



Music of the Languid Hours



A Dominion of Light

Music with Shadows



Habitations of Fire



The Book of Encounters is a composite of works which explore a variety of 'cyclical' or 'non-narrative' structures, often associated with games and built up through the repetition of short fragments of material shared by all (2-4) players. There is little linear development of idea or argument: instead centres of attention shift vertically, between areas of unfocused and focused harmony or metre.

Duration and instrumentation are flexible (though homogeneous groupings suggest themselves), whilst tempo, dynamics, articulation and even register are governed by the over-riding need to create stark contrasts of textures between pieces. Such contrasts allow them to be 'layered' or overlapped, with individual players proceeding to a second piece whilst others remain on the first.

In most pieces, the order of events is determined by the performers, who move (except where there is a need to create a 'focus') through the material independently. Rests are important in pieces where the material is highly differentiated: elsewhere players should aim for a more continuous texture. 'Wrong' notes are acceptable where they can be 'rehabilitated' through repetition.

Whilst 'open' (tonally ambivalent) endings are generally to be preferred (thus **Music of the Languid Hours** should finish on B, never G), some pieces may lend themselves to more definitive conclusions. **Dream Odyssey** and **An Accompaniment of Wings**, for example, might focus first on a minor triad which can then be gradually transformed by a tierce de picardie.

Assume treble-clefs unless otherwise indicated. Octave transpositions are always possible (as notation here is designed to minimise ledger-lines) and some pieces include additional transpositions of sections (+4 = up a Major 3, etc). **Dream Odyssey** has its own 'key' signature, but elsewhere accidentals apply for the length of a (beamed) group. Play ornamental notes as fast as possible.